TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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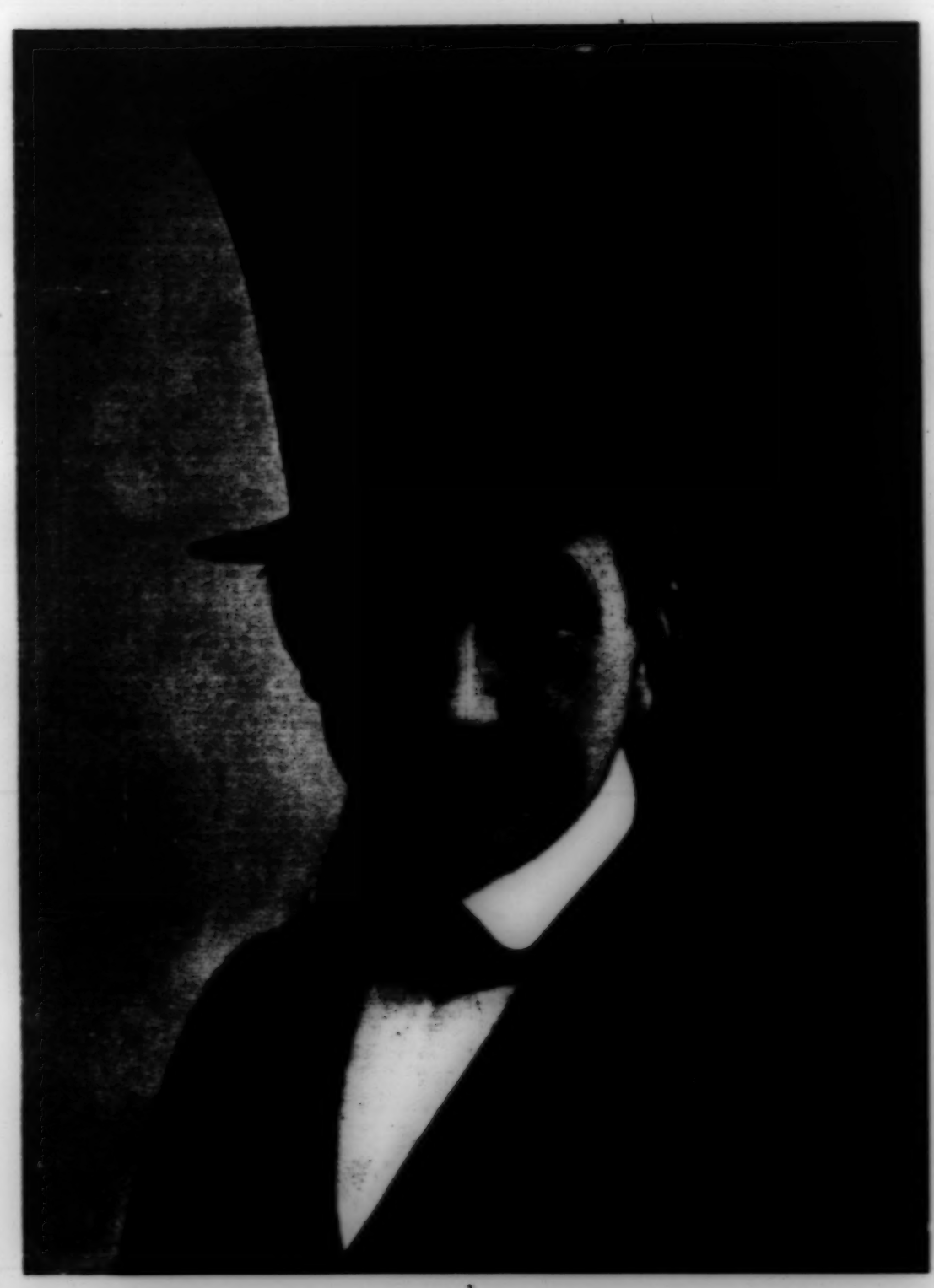

EZRA KENDALL.

DEATH OF E. W. MARSTON.

Edward W. Marston, one of the few veterans of the Old Bowery and the old National theatres, died of pneumonia, at his home in the village of City Island, N. Y., on Thursday, Nov. 30. So unexpected was the passing of the aged player that the news was received with astonishment—almost with incredulity—by his friends. He had, indeed, accomplished the allotted three score years and ten; but time had dealt so kindly with him, and health seemed such a steadfast gift to him, that those who knew him best could not but think that death would be a stranger for many years to come.

Mr. Marston was enthusiastically engaged up to the day before his death in preparing for a presentation, at City Island, of Ten Nights in a Bar Room. The performance was to be given as a benefit, in aid of the poor of the village, on Thanksgiving night. Mr. Marston was to appear as Samuel Switchel—a character that he had played a thousand times before—Mrs. Marston (Rose France) was cast for Mehitable Cartright; their old-time friend, George Maddox, was to play Joe Morgan, and the other roles were to be assumed by amateurs of the town who were trained by the three old players. The occasion was looked forward to with great interest by the people of the little, old-fashioned community. They were to see their local favorites walk the stage with a trio of famous persons of the theatre. The humble men and women, to whom the night's receipts would go, regarded Mr. Marston as a public benefactor. The indications were that a goodly sum would be realized. But only a few hours before the curtain was to rise Mr. Marston was taken suddenly ill; and, later, to the audience that had gathered in the village hall, the announcement was made that the chief actor of the little company had passed away.

A glance back over the career of Mr. Marston brings to light much that will interest those who follow the history of the American stage. He was for many years one of the most popular of American comedians. He was trained in the old stock companies, studied his art thoroughly, and practiced it in company with many of the actors who were famous in the palmy days. He knew the business as well as the artistic side of the theatre. He was a competent manager, a very successful actor, and a man whom all his associates respected and admired.

A half century ago Mr. Marston was a silversmith in Orford, N. H.; the town in which he was born in the year 1829. His parents were of old Puritan stock, having a deep-rooted dislike for the theatre, and consequently regarded with disfavor their son's predilection for the stage. In accordance with their wishes, young Marston learned a trade; and, when twenty-two years old, he was apparently settled as a silversmith, earning what was then considered an excellent income of $20 per week.

The silversmith's trade was not to his taste, however, and when by chance an offer was made to him to join a theatrical company, he accepted without hesitation. He had had some experience as an amateur, and on that account the manager agreed to pay him at the start $5 per week and expenses.

His first appearance was at the Museum, Lowell, Mass., in the character of Jimmie Twitcher in The Golden Farmer. Mr. and Mrs. John Germon, the leading man and leading woman of the Museum Stock company—who, by the way, earned then a salary of $25 per week between them—declared that the novice had made a hit. He remained at the Museum for the rest of the season, playing many roles and supporting many visiting stars of renown.

From Lowell Mr. Marston went out with a traveling repertoire company composed of eight people. The little organization presented all sorts of plays, from the Shakespearean tragedies down to the rollicking farces that were then popular, and Mr. Marston was cast for the principal comedy parts. His experiences, during that period, were more beneficial than pleasurable.

The next season Mr. Marston managed and himself played in a stock company at Manchester, N. H. The venture was successful; for, although the town was small and the weekly receipts rarely exceeded $500, the low salaries that were paid and the small cost of living made modest theatrical enterprises profitable.

Having by this time gained considerable stage as well as business experience, Mr. Marston formed a partnership with Mr. Bidwell, and the firm, known as Bidwell and Marston, entered upon a career that was successful artistically and pecuniarily. For nearly fifteen years Mr. Marston played legitimate dramas, tragedies, comedies and farces through the New England States, gaining added popularity every season, and having an established clientele in the towns that he visited regularly each year.

Shortly before the close of this period—to be precise, in the month of August, 1858—Mr. Marston suffered the loss of his first wife, Mary Arnold, who died at his old home in Orford.

In 1863 Mr. Marston took over the management of the theatre at Norfolk, Va. He established a stock company, with which he played leading and comedy roles. He soon became well known and popular, and until 1866 he conducted the theatre with unvarying success. During this time he became acquainted with and married Rose France, daughter of the noted English players, Mr. and Mrs. R. G. France, and sister of Charlotte, Fannie, Shirley and Sidney C. France—players, all.

For a short time after leaving Norfolk Mr. Marston managed a stock company at Thompson's Theatre, Memphis, Tenn., and then, in 1867, he came to New York to take the place of George Fox, as comedian of the old Bowery Theatre. In that position he remained for a number of years, playing countless roles and gaining a place in the hearts of New York theatregoers that may not be secured in these days of traveling combinations and ever-changing companies. He had not the honor to originate many roles, because nearly all of the plays presented at the old Bowery were those that had been tried elsewhere and had been found true. He did, however, originate the part of Passepartout in the famous production of Around the World in Eighty Days, and his success was instantaneous and complete.

When the old Bowery was closed Mr. Marston went over to Niblo's Garden and remained there, a member of the stock company, for two seasons. Next he went on the road with Annie Ward Tiffany; and then, for a time, as a member of Annie Pixley's company, he played the role of the old Judge in M'liss.

After these two traveling engagements, he returned again to New York and became interested in the stock company at the National Theatre. There, as comedian and part proprietor, he remained for seven years. He played in support of many a famous star at the National, as he had previously done at the Bowery; but there were few stars who could claim precedence over him in the esteem of the audiences.

Mr. Marston's next and last engagement was at Poole's Theatre in Eighth Street, where he played during two seasons. In 1889 he retired to his home in the suburb north of the city known as "Actorville." His wife and he became leading spirits in the social affairs of the interesting little colony that was founded years ago by Edward Eddy. Among their neighbors were "Charlie" Hale, who married Charlotte France, Mrs. Marston's sister; George Stoddard, Mark Smith, "Hank" Daly, "Gus" Leavick, and many another celebrity of the playhouse. Mrs. R. G. France lived with the Marstons from the time of her retirement to the day of her death in March, 1892.

A little more than a year ago the pressure of the advancing city became too great for "Actorville." One by one the players sold their places, and the houses that held so many pleasant memories were torn down to make room for larger and more modern structures. Mr. and Mrs. Marston, casting about for a quiet retreat, hit upon the quaint old whaling village on City Island. They purchased a house there, that stands upon the highest point in the town. They rebuilt it to suit their needs, planted trees and vines, and adorned the interior with the numberless mementos of stageland and stagefolk that they had accumulated through the long years. A fishing boat and tackle supplied Mr. Marston with ample means for the day's amusement. The home, with its many pleasurable cares, furnished Mrs. Marston with daily interest and enjoyment. There were many charitable enterprises, too, planned and executed by the two old players in their little home on City Island.

Scarcely more than a week ago a representative of THE MIRROR passed a happy day as a guest in that delightful household. He had thought to write a biographical sketch of the old comedian, and to that end gleaned the facts about Mr. Marston's career that are set forth herein.

There was no shadow of illness then upon the sunny countenance of the aged actor. He talked jovially of the past and of the future. Mrs. Marston, busy repairing the tattered costume that he was to wear as Samuel Switchel, spoke gaily of his former appearances in the part; and George Maddox, coming in from a rehearsal of the amateur company, shared in the enthusiasm of his old friends over the performance that was to be given on Thanksgiving night of the play they knew so well.

As Mr. Marston bade his visitor good-bye at the wicket gate, he looked over his little estate with satisfied eyes. "My boy," he said, "I worked hard for many years on the stage. I received a good salary always—and I always saved part of it. When I grew old and wanted to retire, I was able to do so comfortably. Here I have everything that I want, and I am enjoying the happiest days of my life."

So ended in peace and contentment the career of a man who spent nearly forty honorable years on the American stage. He leaves a wife, an adopted child and a legion of friends to mourn him. He leaves a record of good acting in the annals of the theatre that would do credit to any man, and he leaves a reputation for uprightness and charity that all men must admire.

On Saturday night a simple funeral service was held at the house on City Island, and on Sunday the remains were buried in the Marston family plot in Woodlawn Cemetery.

CUES.

L. P. Hicks, of Roland Reed's company, met with a severe accident in New Orleans. In getting off a street car he wrenched his left knee. When the company reached Atlanta Mr. Reed put him under the care of his own physician. Mr. Hicks is confined to his room with his leg in bandages, but hopes to join the company to open in Washington on Dec. 11.

A copyright performance of Ben Hur was given in London on Nov. 25.

Sir Arthur Sullivan and Captain Basil Hood's new comic opera, The Rose of Persia, was produced at the London Savoy on Nov. 29 with some measure of success. Ellen Beach Yaw appeared in the lead.

Recetta Rhentell Nichos (Zangaretta), the dancer, and A. H. Corpenning, a Cincinnati real estate man, were married on Nov. 29.

The Rogers Brothers will introduce, at the Victoria next week, a burlesque on Barbara Frietchie.

The new extravaganza at the New York will be called Broadway to Tokio, and the leads are to be played by Otis Harlan, Joe Ott, William Cameron, Fay Templeton, Christie Macdonald, and Ellie Fay.

Rilla Barrantes has abandoned her projected starring tour in order to undergo a surgical operation. Bookings have been canceled.

Daniel Sully will begin rehearsals of Dan L. Hart's new play, The Parish Priest, on Dec. 26, opening on Jan. 1. There will be a strong cast and complete production. Manager Willis E. Boyer reports that Mr. Sully's present tour is the most prosperous in several seasons.

Ellen Vockey Seifert is convalescent after a severe attack of nervous prostration brought about by the recent death of her mother, and by attending her brother in his serious illness.

Stanley Johns and Madge Neville, of A Romance of Coon Hollow, were married on Nov. 26, at Seattle, Wash.

Mr. and Mrs. Osborne Searle (Florence Desmond) are playing Charlie and Marion with much success in Smyth and Rice's My Friend from India company.

Gus Hill's new production, Man's Enemy, will open on Dec. 11 at the Lyceum Theatre, Albany, N. Y.

Mrs. Grace D. Siefried (Grace Darling) has entered claim for a share of the estate of the late Harry F. Emeric, of San Francisco, alleging that she was Mr. Emeric's adopted child. The entire estate worth about $100,000, was bequeathed to Mr. Emeric's widow.

Anna Stannard and John Hubert Robins were married in this city on Nov. 29.

Maude Winter left on Friday for St. Louis to rejoin the Zaza company. She has received a number of offers for next season, but will not decide upon which to accept until after her return from London, with Mrs. Carter, in September.

Jay L. Packard has been especially engaged to support Minnie Seligman during a short season in vaudeville.

Sadie Stringham retired from the cast of Children of the Ghetto at the conclusion of the engagement at the Herald Square Theatre. Miss Stringham will probably appear in another New York production this season, and next Autumn will originate the leading role in a play now being written for her by Alice E. Ives.

The Stanhope-Wheatcroft Dramatic School will present at its first students' matinee performance at the Madison Square Theatre two one-act plays, A Juliet of the People, by Willis Steele, the scene of which is laid in Italy, and The Mikado's Message, a farce-comedy by F. H. Hardin. The performance will also include a three-act farce adapted from the French, entitled A Jolly Mix Up. Mrs. Wheatcroft is enrolling many new pupils for the second term of the regular school course, which will begin early in January.

THE MATINEE GIRL.

With Thanksgiving Day a part of the past we are safely launched into that delirious time known as the Holidays—that time of Christmas numbers, of crowded shops and big-eyed boys and girls crowding about impossible windows full of toys and living the most beautiful chapter in their lives.

We simply must enthuse with these youngsters and refuse to feel cynical about things—or else admit that we are growing too blasé and disagreeable for the world we live in. It really is a good old world and a delightful place to be if we only train ourselves to look at it in that light.

We all have to live in glass houses nowadays, but it's a capital idea to have the glass rose colored. If we can only get safely through life seeing things in that way, which is not the other way, we never find out what a joke on us existence really is. We just go on being thankful as the girl says in The Tyranny of Tears, in absurd proportion to the benefits received.

Some of us have so much that is sweet and good in life crowded upon us that it seems like a fairy tale or a dream come true. It is enough to be alive when matters are arranging themselves that way for us.

Then there are others of us more moderately blessed. A few of us have health only. And everything else has been left out of our Thanksgiving programme. The things we most want and dream of and hope for are way out of reach, like the little peach in the orchard, and we get tired shaking the tree sometimes, and just look up and make faces at the fruit and think it's a sour old thing anyhow that would only give us collywobbles if we did get it.

The peach has a different aspect to each one of us. We who strut the boards are like to have the bee of ambition in our bonnets—yearnings for the laurel wreath and our pictures in the papers.

Some of us are after wealth, the most elusive of all the glow-worms, and can't see anything else in sight. In the chase after the dollar we all wear blinkers that shut out the best part of life, and they don't drop off until we sit some day with our bags of gold and realize that after all it's only yellow, greasy, heavy stuff that loses even its shine in a week.

And those of us with the Art-for-Art's-sake idea, looking off at the sky and reading cipher messages there and believing in things and hoping—How about us? I wonder if we aren't the veriest pipe-dreamers of the lot?

Well, it really doesn't matter whether things come true or not so long as we keep on hoping and believing in them. Whether it's love, or fame, or distinction, we are striving for, we have only to keep the star before us, and even in the end, when the shadows fall, it is going to gleam there a little, insulated, private electric light of our own that will keep us going even after the spirit in us has begun to roll along through the ages with others that had lights of their own. But you've got to have the lamp and to keep it burning, somehow.

This question of the ultimate end of us is becoming an engrossing one. The evening extras are taking it up, and that means something. I wonder that no Sunday editor has ever thought of the fine symposium that might be made from the different ideas folks have as to their ideal hereafter.

A great many of us vote the harp-and-cloud idea slow. Personally, I think it's a lovely idea. But you know the story of the two Wall Street brokers who found it all so tame that they started flying matches at $10 a side up the golden street two hours after they had arrived.

There must be lots of people who could plan an ideal heaven, for there are so many that say they could have made a better job of the earth.

I can fancy any number of prophets who could only see one thing in view for a happy future state—an Independent Theatre where they could get their own plays put on with picked casts—and they wouldn't care how many fire exits might be necessary.

It is a delightful sensation to be a Matinee Girl and to have folks that don't know you build a nice little plush covered pedestal for you and throw bouquets at you.

I am having all my hats enlarged and am beginning to act haughty since I've had a few nice things like the following written to me from some of the other Matinee Girls throughout the length and breadth of this broad country.

From Columbus, Ohio, comes this: "Do you know you are a girl after my own heart, and I would love to know you? I have read and re-read your words, and each time I find more in you to love. I do not know you—I may never know you—yet I do know you. I know you by myself, and although we are many miles apart we are friends."

Here is a very sweet one from Chicago: "After reading what you say this morning I feel that I must be just, good and kind and more tender to the whole wide world. When you wrote last Summer of women who worked I wanted to send you more than a kiss—a great big hug by wire. I love your every printed mood."

And from Memphis: "I wish I could say some nice things to you, my dear little Matinee Girl, but I want you to know there is one heart made lighter and happier by your thoughts."

I don't think one's dreams are apt to be funny, as a rule. They are always disconnected, and almost invariably anything that is fine in a dream is made ridiculous by some dream accident that changes things from grand opera to farce.

It is my impression that in the new century we will get at this matter of dreams, and will be able to utilize or at least to enjoy the fleeting thoughts that cross the borderlands of sleep and visit us.

It would be nice, for instance, if we could dream only beautiful dreams, or else funny dreams in which we might laugh much. But how many are there in the world (like the Matinee Girl, for instance) who during waking hours weep not at all, regarding it as a loss of time and injurious to the nose and eyes; and who are forced by Fate to weep in their dreams as though Sorrow were lord of life and tears its elixir.

There is a strange perversity about that. It is as though Destiny were saying: "You snap your fingers and laugh at me while you wake, but when I bind you in the chains of sleep you shall suffer twofold for every laugh that you have given me."

If only like Peter Ibbetson we could educate these souls of ours to live another life in dreamland—but I've tried his plan time and time again, and it doesn't work. This is Du Maurier's recipe:

"You must always sleep on your back with your arms above your head; your hands clasped under it and your feet crossed, the right one over the left, unless you are left handed, and you must never for a moment cease thinking of where you want to be in your dream till you get there; and you must never forget in your dream where and what you were when awake. You must join the dream to reality."

If we could record the little bits of dream fancies that come to us what fantastic bits of brain etching there would be in the collection!

I can recollect one moment in a dream that was so tragic and funny at the same time that it always seemed like a comic opera.

I had committed some crime—I forget what its nature was—but it must have been a corker from the penalty that was to be inflicted.

I stood in what seemed to be a great arena, but the sky was over head, and drawn up in a sort of awful triangle were hundreds of mounted men with spears, like the knights of old, and the horses were pounding and jingling their harness, and the spears and helmets were shining. It was a sort of full-dress affair.

And the idea was that they were going to charge forward—the entire bunch, remember—and ride me down and trample on me. I recollect that my dominant thought was that they were only trying to frighten me, for I was still in the nineteenth century, although these chappies belonged to another age—a few thousand years ago.

I can recollect a soldier stepping forward and asking me if there was any message I would like to leave, as they were about to make the charge. The sensation that I experienced as the sickening truth dawned that it was no idle bluff, and they were really going to play polo with me, was distinctly interesting.

I pulled myself together and thought for a minute that I had better leave an address where my body might be sent. And then I gave one hasty look at the army and shook my head, for I realized that there wouldn't be enough left to send anywhere. Then there was a blare of trumpets and it woke me up.

But I can't help wishing now that I had experienced the further sensation of hearing those hundreds of hoofs pounding forward toward me and the lance points gleaming.

It seems to me that the artistic tone of the thing would have taken away any sense of fear. After all, there is nothing like dying in style with a band playing.

I wish I knew what it was I had done, or if they ever really killed girls in that rude way in the dark ages.

The pretty verse that the Matinee Girl quoted in this column a week ago from "In a Rose Garden" is, it seems, part of a song which came to me by mail next day from a lady in Waterbury, Conn.; while lots of other good people of the stage were kind enough to write me that they would hunt up the poem and send it.

The words are by John Bennett, and the music by Arthur Farwell, and Ditson is the publisher. A man wrote me from a stockyard in South St. Paul, Minn., that I had the lines I quoted all wrong and began his letter by saying:

"Don't do that again, Matinee Girl. I may be more of an authority on packing hogs than in criticising poetry, but I can't stand for those two lines," etc.

He was all right about being a hog-packing authority, but wrong about the verses, which are so very pretty that I am going to repeat them here in fine print:

IN A ROSE GARDEN.

A hundred years from now, dear heart,
We shall not care at all;
It will not matter then a whit,
The honey or the gall.
The Summer days that we have known
Will all forgotten be and flown;
The garden will be overgrown
Where now the roses fall.

A hundred years from now, dear heart,
We shall not mind the pain;
The throbbing crimson tide of life
Will not have left a stain;
The song we sing together, dear,
The dream we dream together here,
Will mean no more than means a tear
Amid a Summer rain.

A hundred years from now, dear heart,
The grief will all be o'er;
The sea of care will surge in vain
Upon a careless shore;
These glasses we turn down to-day
Here at the parting of the way—
We shall be wineless then as they,
And shall not mind it more.

A hundred years from now, dear heart,
We'll neither know nor care
What came of all life's bitterness,
Or followed love's despair;
Then fill the glasses up again,
And kiss me through the rose leaf rain.
We'll build one castle more in Spain
And dream one more dream there.

All the lore and philosophy of ages is crowded into those verses. They are not of the new school of poetry, the kind you see in the magazines and try to discover the hidden object of. No, they are very simple and sweet, and have an attractive jingle to them. You can almost see the roses blooming along the paths and clambering up over the wall. Now and then a stray breese sends a shower of the fragrant pink leaves drifting down over a table spread for breakfast—the menu—just champagne and roses! They're very nice together!

THE MATINEE GIRL.

A ONE-LEGGED IMPOSTOR.

A one-legged man, calling himself Harry Fitzgerald, who imposed upon local managers last season by going ahead of Belle Archer's A Contented Woman company and representing himself as Miss Archer's manager, has turned up again, this time in New York State, with the same story. He now claims, moreover, to be the husband of a member of the company. The impostor has even succeeded in borrowing money from local managers. Miss Archer says he has nothing whatever to do with her attraction.

HAMMERSTEIN'S NEW THEATRE.

Oscar Hammerstein's new theatre, the Republic, now being built next door to the Victoria Theatre in Forty-second Street, will be opened next September. Mr. Hammerstein has contracted with Liebler and Company to fill out next season at the Republic with their attractions, opening with James A. Herne in Sag Harbor. Viola Allen will be seen there later in a new play from a forthcoming novel by F. Marion Crawford.

A HIGH CIRCUS LICENSE.

The City Council of Atlanta, Ga., has placed an ordinance imposing a license of $1,000 a day upon all circuses showing in that city. This fee is practically prohibitive, and was made so, it is said, in order to keep circuses away from Atlanta, the City Fathers considering that the ring shows take too much money from the city without spending any.

ENGAGEMENTS.

Will S. Coxe, for the Chase-Lister Theatre company (Northern).

Mary Neilson, for the Chase-Lister Theatre company (Southern).

William Corbett and Edith Curtis, with The Cherry Pickers.

Richard Golden, with Kirke La Shelle, for The Princess Chic.

Eric Pollock, as manager, for McCarthy's Mishaps. Sed J. Deschane, in advance of the same company.

Charles Davis, as second agent, with Bartlett and May in A Woman in the Case.

Irving Walton, for the Aubrey Dramatic company.

Robert Gemp has resigned from Man's Enemy to accept an engagement for Fanny Rice's new production.

Richard Buhler, with F. C. Whitney for Quo Vadis.

Pongo and Scott, with The Katzenjammer Kids.

Burt Alexander, with A Jolly Lot.

Walter D. Greene and Walter Loftus, with Clara Thropp.

Orlin Kyle, with Rose Melville, in Sis Hopkins.

Hollis E. Cooley, as general manager and personal representative for Gus Hill. Mr. Cooley began his work at Mr. Hill's New York offices yesterday.

Christmas open. G. O. H., Salem, Ohio. Charles Holton.

Daniel Sully in The Parish Priest.

IN OTHER CITIES.

SAN FRANCISCO.

Yon Yonson is always a favorite with the San Francisco public, and when it returned to the California Nov. 19 the audiences were sufficiently large and enthusiastic. Arthur Donaldson in the title-role made his usual big hit. He is by himself as a Swedish comedian and his voice is particularly pleasing. Edith Hall was welcomed back to California in the part of Roly. The little soubrette has many friends here, and additional interest is drawn to her by reason of her engagement to one of our prominent young eligibles. She was vivacious and sparkling as Roly, and looked very attractive in her masculine attire. Beatrice Norman was a handsome and graceful Grace Jennings. Annie Mack Berlein hit off the affectionate Irish landlady to exactitude. Grace Hazard acted well the part of the book agent. Week 27-3 the Frawley co. opens in The Sporting Duchess.

Timothy Daniel Frawley, by the way, has just returned from a profitable Southern tour. He is as handsome and debonair as ever. Frawley has had many ups and downs, but he has a happy-go-lucky way of always landing on his feet. Though he has not Blanche Bates, T. Daniel has a really good aggregation of talent with him this time. It includes handsome Mary Hampton as leading lady, Theodore Hamilton, Mary Van Buren, Minnette Barrett, and others. The co. is engaged for a full Winter season and will present a new repertoire, including A Parisian Romance, The Countess Gucke, The Master of Woodbarrow, and numerous star plays.

Why Smith Left Home played out its second week at the Columbia to good business. Week 27 Jacob Litt's production of Shenandoah.

My Friend from India ran a second week at the Alcazar successfully. L. R. Stockwell, who, by the way, is a born comedian, was as funny as ever as the barber. Week 27 Saints and Sinners, with Eugene Ormonde as the gay army officer and Gertrude Foster in the role of the pastor's daughter. The Alcazar management is prospering steadily, and for its new season has secured many excellent attractions, both standard and new plays.

People went to see In Old Kentucky at the Alhambra as if the Southern drama were something new. The play was well put on and well acted. George Caine, of course, played Horace Holton with realistic villainy. Frank Dayton was a manly hero. H. B. Bradley had his old part of Colonel Doolittle, played with excellent taste. Madge, the little mountain girl, was played with spirit by Elsa Ryan. Lillian Mortimer played the unpleasant role of Barbara Holton conscientiously. Aunt Alathea was cleverly rendered by Charlotte Winnett. Pierce Kingsley is familiar with the part of Joe Lorer. Another welcome character was Charles French in the role of Ned. In Old Kentucky will run another week.

Evangeline was revived at Morosco's Grand 20-26. It has proved the best thing in the way of extravaganza that has been put on the boards in this city for a long time. The management spared no expense, and in consequence there are pretty girls, bright costumes, unexceptionable scenery, good chorus work, everything to attract. Stage-Manager Jones is entitled to great credit. Edith Mason plays Evangeline with taste and feeling. Her voice is in excellent trim just now and she is encored nightly. So is Tom Persse, whose Irish ballads make a great impression. William Wolff is grotesque to a degree as Le Blanc. Arthur Wooley is the typical old Dutch captain. Winfred Goff is making the hit of the season in the character of Catherine. So far he has had sentimental roles, and no one suspected that behind his fine baritone voice there lay unusual comic powers. It is an artistic female impersonation and in excellent taste. Hattie Belle Ladd makes a handsome Gabriel. Her solo in the prison scene is encored nightly. Of course there are the Lone Fisherman, the Heifer, the Rebellious Calf, and the Chief of Police. Evangeline will occupy the boards until 4, when it will give way to a revival of H. J. Stewart's opera, His Majesty.

Week 20-26 at the Tivoli embraced light and grand opera. Three nights of the week were devoted to a tasteful rendition of Maritana by the light opera contingent. The rest of the week was occupied with grand opera. Week 27 is the last of grand opera; in fact, is an extra week, for Signore Avedano and Salassa are anxious to leave for Italy, where they have an engagement at La Scala. They are booked to return next season, however. It is a pity Salassa is not going East; he would create a sensation in New York. For the last week they will give Un Ballo in Maschera, Cavalleria, Pagliacci, Othello, Aida. The Hoolah will be the alternating light opera. Business is enormous.

Tom Greene, hitherto identified with the light opera co, as a lyric tenor, undertook the part of Turridu in Cavalleria 25. He surprised every one with the excellence of his performance. He has a remarkably pure tenor and he acts well. FRED S. MYRTLE.

ST. PAUL.

The Neill co. closed an extended and very successful engagement in St. Paul at the Metropolitan Opera House Nov. 23-25, presenting as their farewell production, and for the first time by the co., Edward Elsner's romantic drama, Amy Robsart. In beautiful scenery, magnificent settings and gorgeous costumes, it was the most elaborate and finest production the Neill co. has ever given here. The large audiences received it with enthusiasm. Edythe Chapman in the title-role, won the honors of the performance. Her versatile and remarkable talent was never shown in a more favorable light than in her Amy Robsart. Grace Mac Lamkin as Queen Elizabeth carried the part with queenly dignity and grace, and in her stronger scenes proved herself an actress of marked dramatic ability. As the Earl of Leicester, James Neill appeared to excellent advantage. He looks and acts the part of the impulsive earl in a finished, strong and courtly manner. Julia Dean was very pleasing as Janet Foster. Robert Morris does excellent work as Wayland Lambourne. Benjamin Howard as Richard Varney played with his customary finish. John W. Burton was distinctly good as Earl of Sussex. Frank MacVicars as Anthony Foster gives an excellent impersonation. George Bloomquist, Emmett Shackelford, and M. Emory do especially good work. The superb costumes were designed and made by Theodore E. Price and Madame Von Val Kenburge especially for this production of Mr. Neill's. The scenery, painted for Mr. Neill by Will P. Davis, was fine. A Trip to Chinatown 28-2 opened to good houses and audiences who thoroughly enjoyed a delightful entertainment. The excellent co. is headed by Harry Gilfoil, who, as Welland Strong, plays it with an energy and spirit that are decidedly captivating. He possesses marked powers of facial expression, his whistling specialty, catchy songs and his strikingly natural imitations of birds and beasts and farmyard noises caught the audience in rounds of applause and repeated encores. Mabel Montgomery as Mrs. Guyer looked the part and played it with spirit and dashing enthusiasm. Eleanor Falk made a lively and vivacious Flirt. Fin Reynolds was excellent as Ben Gay. George Shields as Norman Reed, displays a rich baritone voice. Will Philbrick, Emile Gardinier, Bertha Holly, and Harry Mestayer were particularly happy in their roles. A Colonial Girl co. 3-9. The Royal Box co. 10-16.

We "Uns of Tennessee was presented at the Grand Opera House 26-2 to good houses. The play is finely staged, the scenery and mountings are very pleasing and effective. The story of the play is distinctly interesting, and is admirably interpreted by an excellent co. Richard Lyle as Hiram Gray gives a natural and enjoyable portrayal. Robert Gaillard's Jack Gray is a manly impersonation. Clifford Dempsey does a neat piece of acting as Lige Munroe. Lee Arthur, the author, contributes a bit of good comedy work as Scank Gentlan, and is ably assisted by Ed Maas as Uncle Ned. Neill Twomey as Jack Thomas plays the ungrateful part of the villain effectively. Burt G. Clark made a favorable impression as Colonel William Poole. Affie Warner as Lucille Courtney is attractive and clever in the leading part. Gertrude Liddy is sprightly and very taking in the ingenue part of Sappho Champe. She won the favor of the audience at once. Grace Sherwood is decidedly good as Mandy Munroe. Other members of the cast appeared with good effect. The Great Northwest 3-9.

Julia Dean, a new member of the Neill co., is a bright and pleasing actress, and very clever in ingenue roles. Miss Dean is a native of St. Paul. She comes of a noted theatrical family, being a niece of Julia Dean Hayne; also a granddaughter of Edwin Dean.

The song recital, given by David Bispham at the People's Church 27, was thoroughly enjoyed by a large and appreciative audience. Johanna Hess Burr accompanied with superior skill.

The Neill co. closed an engagement, extending with intermissions over seven months, at the Metropolitan Opera House 25. The season has been a successful one. St. Paul amusement lovers have taken decided interest in the Neill co. in its varied and excellent productions. Capable players have always constituted its personnel. James Neill has appeared here more times than any other actor. He has been the animating genius of his co. It must be said to Mr. Neill's credit that his efforts in elevating the local stage have at times been a labor of love, and expensive at that. He has ever been ready to strengthen his co., and has always developed the best efforts of his people by allowing them full scope in the exercise of their abilities. Mr. Neill has done much for St. Paul in the way of providing and maintaining a high standard of dramatic entertainment. GEORGE H. COLGRAVE.

MILWAUKEE.

Modjeska played an engagement at the Davidson Nov. 23-25 to satisfactory business. Marie Antoinette, Macbeth, and Much Ado About Nothing were given with handsome scenery and costumes, and the noted actress was received with much enthusiasm. John E. Kellerd won much favor as leading support, and special mention should be made of the exquisite work offered by Kate Dalglish. Notably good portrayals were also given by Irving Brooks, George Spencer, and Frederick Mosley. Howard Gould in A Colonial Girl opened an engagement at the Davidson 26 to moderate business. The audience was appreciative, and applauded play and players with discrimination. The piece possesses more value from a spectacular standpoint than a literary. The scenery and costumes were elaborate, and the co. presented the play most creditably. Special praise is due the following for intelligent and clever portrayals: Howard Gould, Benjamin Monteith, Robert Conness, Albert Perry, Charles C. Brandt, Grace Freeman, Helen King Russell, and Eleanor Carr. Otis Skinner 30-2.

The Thanhouser co. gave a most praiseworthy performance of Rip Van Winkle at the Academy 27 before a big house, and an enormous advance sale is announced. Frederick Paulding as Rip treated us to another finished and artistic portrayal, and was called before the curtain many times. Julia Blanc is entitled to high praise for her Gretchen, and good impersonations were given by John M. Sainpolis as Derrick, R. C. Chamberlain as Cockles, William Yerance as Vedder, Donald Bowles as Seth, and Gertrude Homan as Meenie. Edgar Baume made his first appearance at the Academy as Heinrich, and sprung into instant favor. Judging from his pleasing work in this limited part, Mr. Baume is a valuable acquisition to the co. A feature of the performance, quite worthy of mention, was the magnificent scenery, fresh from the brush of Thomas Neville. The drop scene representing the Catskills is a masterpiece of the scenic painter's art, and won universal admiration and applause. A Gambler in Hearts, adapted from the German by Arthur Weld, musical and dramatic critic of the Milwaukee "Journal," will receive its original production by the Thanhouser co. 4.

The offering at the Alhambra 26 was the musical farce-comedy, Who is Who, the attraction playing to the usual immense opening house. Charles A. Pusey and Bert St. John head the co., and provide a great deal of amusement in the principal roles. Specialties were freely interpolated, and the performance was bright and diverting from start to finish. Eva Tanguay scored a big hit in the soubrette part, and praise is due also to Harry Welch, the Whiting Sisters, Way and Maitland, and Herbert Dilles. The musical selections were well rendered, and the costumes and ensemble excited admiration. Over the Fence 3-9.

Finnigan's Ball drew a crowded house at the Bijou 26, and pleased in its old time manner. James K. Wesley and John Moran proved able exponents of Irish wit, and were supported by a capable co. Specialties were introduced by Moran and Wesley, Delmore and Wilson, the Curtis Sisters, Fred Wilson, and the Trumbull Sisters. The entire performance was spirited and humorous, and caused plenty of laughter and applause. The City of New York 3-9.

The Grau Opera co. gave a magnificent rendering of The Barber of Seville at the Pabst Theatre 24. The house was filled to the doors with a fashionable and cultured audience. The soloists were Madame Sembrich, Edouard de Reszke, M. Salignac, Sig. Campanari, and Sig. Pini-Corsi. The stock co. revived At the White Horse Tavern at the Pabst 26, a large and delighted audience attending. Leon Wachsner's appearance in the cast was cordially applauded, together with Ferdinand Welb, Ludwig Kreiss, and Paula Wirth. A sequel to this play will receive its first American production in German at the Pabst 29. It is entitled, When I Returned. The Carlton Club, of this city, will give a minstrel performance at the Pabst 1. The popularity of the club and the artists participating is evidenced by the fact that the house was sold out nearly a week in advance.

Edwin T. Emery closed his engagement with the Thanhouser co. 26, much to the regret of the many friends and admirers he has won in this city.

Manager John M. Handley is already a stanch favorite with the patrons of the Bijou, who appreciate his courteous efforts to provide for their amusement and comfort. CLAUDE L. N. NORRIE.

NEW ORLEANS.

The annual season of French grand opera opened under the most brilliant auspices Nov. 23, when F. Charley's co. presented Faust. Gounod's masterpiece has been seen here repeatedly, but the operagoers of this community have never enjoyed a production so near the ideal. M. Bonnard was Faust, and imparted to the role a great depth of feeling and passion. M. Bonnard is an excellent actor, of fine physique and bearing, and in love passages was particularly tender. He has sung with success in Paris, and under Maurice Grau's management was heard in New York a few months ago, and has signed with Mr. Grau for next year. As Marguerite, Madame Clementwas more than successful, and the exigencies of the part were overcome with a facility which bespeaks the true artiste. Madame Clement enjoys the reputation of versatility, and is conversant with twenty or more operas. Her lower, middle, and upper registers are evenly tempered and flawless, and her voice itself is remarkably flexible. In the garden scene with Faust, and in the trio of the fourth act, Madame Clement's efforts were highly meritorious. M. Bouxman, as Mephisto, was somewhat hoarse, and this slightly marred his otherwise excellent conception of the role. The Valentine of M. Layolle was soldierly and dignified. Madame Savine, as Sibel, was very satisfactory. Madame Savine is an indispensable adjunct of the troupe. She has been with the management since its advent here four years ago, and has annually been looked upon as one of the most charming personalities in the co. Special mention should be made of the grand ballet in the last act and the brilliant gorgeousness of the surrounding stage settings. Mlle. Consoli, premiere danseuse, and Mlles. Misocchi and Barriaux, seconde danseuses, led the ballet, and their exertions were the very poetry of motion. The chorus, consisting of some seventy-five people, showed discipline, and its ensemble was creditable. The orchestra was satisfactory, but made manifest the hurry with which it has been gotten together. In a week or two improvement will be noticed. On 25 Siegfried was presented, with M. Casset in the title-role and Madame Clement as Brunhilda. MM. Bouxman and Layolle looked after the roles of Hagan and Gunther respectively. Mlle. Berthet was a careful Hilda, and the performance as a whole seemed to please. Romeo and Juliet was put on 28, with M. Bonnard and Madame Nadier de Montjau in the title-roles, and that the performance is a credit to the singers and the management goes without saying. Madame Nadier de Montjau, nee Etta Roehl, is a native of New Orleans, and has studied abroad for a number of years. Her debut in this city 28 was the occasion for the most enthusiastic reception any artiste has ever received upon the stage of the old French Opera House. She is the first lyric soprano, and possesses a voice of unusual range, sweetness, and a trilling quality that is birdlike. La Poupee was presented 26, and made a good impression. Faust 30. William Tell 3.

Olga Nethersole opened the second week of her engagement at the Tulane 27 by presenting Sapho. The Profligate and Camille were also given during the week, and the endeavors of this great actress were heartily received. Kelcey and Shannon co. Nov. 3.

At the Grand Opera House the Baldwin-Melville Stock co. presented An Enemy to the King 26-2. This play is the best thing the co. has done since its opening, and the management is to be commended on the elaborate stage settings and costumes used. Business continues big. The Devil's Mine 3.

Shore Acres was the offering at the Crescent 26-2. The co. is competent, and the play gives a good idea of New England life. Mathews and Bulger 3.

In the matter of the will of Mrs. David Bidwell, late proprietor of the Academy of Music and St. Charles Theatre, the Supreme Court of Louisiana 20 sustained the decision of the lower court in favor of the minor children of Dr. George K. Pratt. The contention was that Dr. Pratt, having been the physician of Mrs. Bidwell during her last illness, his children could not be legatees under her will.

J. MARSHALL QUINTERO.

MINNEAPOLIS.

The Neill Stock co. presented Captain Swift at the Metropolitan Theatre 26 to fair sized house, and made a decided hit. Captain Swift is one of Mr. Neill's best characterizations, and his work was up to his usual high standard. Edythe Chapman was a dignified and pleasing Mrs. Seabrooke. The others were entirely satisfactory in their respective parts. W. L. O'Brien's new play, Benedict Arnold, was given its initial presentation at the Metropolitan Theatre by the Neill Stock co. 27, before a good sized and representative audience, and made a very favorable impression. The piece is a credit to the author, and stamps him as a dramatist of no mean ability. The dialogue throughout was dignified and free from superfluities. The climaxes were well worked up, and are brought out with marked effect by the co. James Neill found a congenial roll in Major Andre, and made the most of his opportunities. Frank McVicars was an altogether pleasing General Washington. Benjamin Howard was excellent in the title-role. John W. Burton was pleasing as Counsellor Smith. Robert Morris made the most of Colonel Livingston. George Bloomquest did well the little he had to do as Colonel Randolph. Grace May Lamkin won marked favor as Mrs. Benedict Arnold. Edythe Chapman gave a consistent characterization of Faith Smith. Julia Dean was an attractive Thankful Smith, and the others were equal to the requirements of their respective roles. The costumes and stage settings were in excellent taste. At the close of the third act the author was called before the curtain, and responded with a speech. The cast: General Washington, Frank McVicars; Major Benedict Arnold, Benjamin Howard; Major John Andre, James Neill; Counsellor John Smith, John W. Burton; Colonel Van Cortland Livingston, Robert Morris; Colonel Payton Tyler Randolph, George Bloomquest; Colonel Alexander Hamilton, Frank Wallace; Lafayette, M. Emory; Baron Von Steuben, Charles McLure; "Old Put," Emmett Shackelford; Habakkuk Nutter, Charles Wuerz; Mrs. Benedict Arnold, Grace Mac Lamkin; Mistress Faith Smith, Edythe Chapman; Mistress Thankful Smith, Julia Dean; "Slip," Mabel Runge; Chloe, Lillian Andrews. Amy Robsart 30-2. The Royal Box 3.

At the Bijou Opera House, Hotel Topsy Turvy opened for a week 26 to two good sized houses. The entertaining specialties of Eddie Foy, Josie De Witt, Philip H. Ryley, J. C. Marlowe, Burrell Barbaretta, the Florence troupe of acrobats, and Bertie Fowler were the redeeming features of the production. We Uns of Tennessee 3-9.

Charles A. Bowes, an ambitious young baritone of this city, late a pupil of Fraulein Schoen-Rene, joined the Castle Square Opera co. at St. Louis 28. Mr. Bowes' many friends in this city bespeak for him a successful career.

Burton Holmes delivered three of his popular lectures in this city at the Lyceum Theatre 27, 28, to large and delighted audiences. F. C. CAMPBELL.

DENVER.

The engagement of Frederick Warde at the Broadway Nov. 20-25 proved most gratifying, both from an artistic and a popular standpoint, and excellent business was done. The Lion's Mouth proved the most popular bill of the week, although Virginius, the Merchant of Venice, and Romeo and Juliet were also well received. Mr. Warde's production of The Lion's Mouth continues to be a most attractive and adequate one, and his Rinaldo a beautifully read and intelligently conceived impersonation, played with fine virility. Mr. Warde's splendid voice and magnificent enunciation would render it a pleasure to listen to him, even were he not such a conscientious and scholarly actor. Mr. and Mrs. Clarence M. Brune are featured this season. Mrs. Brune is quite a pleasing actress with a sweet voice and commendably natural methods, although a bit lacking in power and dramatic fire. Prominent in the supporting co. are Charles D. Hermann, Frank Hennig, Alexander McKenzie, Harry Barton, John Sturgeon, Henry Buckler, May Ward, and Eliza Purcell. Humpty Dumpty 27-2.

The White Slave has drawn good business at the Tabor 19-25. The leading characters are assumed by Ruth Macauley and Harry Leighton, who proved equal to the demands upon them. The play is not one calculated to enthuse present day theatregoers. The scenic equipment is quite adequate, and the "Terrific rain of real water" that pours down upon those who were wrecked on the Mississippi proved quite a feature.

The Rentz-Santley Burlesquers played to immense business 19-25 at the Denver Theatre. The costuming and the singing were especially good, but some of the work was decidedly suggestive. Manager Readick compelled the elimination of much of this. He watches closely every performance at this house, and clean performances are thus guaranteed the patrons of this popular theatre.

The Tuesday Musical Club, composed of the best musical and society people of the city, has done much to encourage a musical growth in this city, and its concerts are always eagerly anticipated. The club inaugurated its ninth season with a concert at the First Baptist Church 23, it being the forty-third concert given under the auspices of the club. It consisted of a song recital by Max Heinrich, baritone, and Julia Heinrich, contralto, assisted by the Tuesday Musical Club, Hattie Louise Sims, musical director. Miss F. R. Clark, chorus accompaniment, and Miss Jean Brooks, soloist.

I am in receipt of some beautifully posed photographs of Maud Fealey, the talented and brilliant young Denver girl now in the East, who has been engaged to play Eunice in the dramatization of Quo Vadis, to be produced next month. That she will achieve great success is the wish and belief of her hosts of Denver friends. F. E. CARSTARPHEN.

JERSEY CITY.

Manager George W. Sammis offered A Stranger in A Strange Land to the patrons of the Academy of Music Nov 27-2 to good patronage. The play is intensely amusing. Cyril Scott, M. A. Kennedy, Harrison Armstrong, George Osborne, Walter Clifford, James Galloway, Ed Chapman, Maud White, Kate Lester, Angela McCauli, Katherine Mulkins, and Ione Chamberlain all help to give a most enjoyable performance. Why Smith Left Home 4-9. The Sign of the Cross 11-16.

Ward and Vokes in The Floorwalkers crowded the Bijou Theatre 27-2. These two favorites were assisted by a strong co., and the female contingent of singers were excellent and well trained. The leading features were the soubrette work of Lucy Daly, the straight work and singing of Will West, George Sidney as the Jew, the quaint and natural work of Maggie Daly, and the general make-up of the large chorus. The specialties were all up to date, the costuming elaborate, the scenes excellent, and the whole performance teemed with snap and ginger. The Gunner's Mate 4-9. What Happened to Jones 11-16.

The one hundredth performance of A Stranger in a Strange Land was celebrated at the Academy of Music 27. Souvenirs of handsomely mounted cologne bottles were distributed.

The Elks' Minstrels will go to New Brunswick 11 as the Empire Minstrels. The co. has arranged a new programme and has booked excellent time.

William H. Smith, Jr., of this city, left 25 to join Leon Washburn's Minstrels at Chattanooga, Tenn., as a piccolo player.

Emery Lenharr, formerly of the Bon Ton Theatre here, joined Thomas Shea's co., at the Lyric Theatre, Hoboken, 27 as "prop."

Mrs. Ettie Henderson, formerly of the Academy of Music, was a visitor here 29. It was a sight to be remembered to see the cordial reception tendered to one who had labored for years to furnish entertainment to the theatregoers of this city.

William E. Broderick will be the soloist at the Elks' memorial services 3. Mr. Broderick has signed to play Ravennes in the revival of Erminie at the Park Theatre, Brooklyn, 11-23.

Business 20-25: Academy, good; Bijou, big; Bon Ton, excellent. WALTER C. SMITH.

BUFFALO.

Arizona was presented at the Star Nov. 23-25 before good-sized audiences. It was easily one of the best plays seen here this season and those who were absent missed a dramatic treat. The play is interesting from the rise of the curtain to the finale in the last act, and many of the lines are exceptionally bright. Theodore Roberts as Henry Canby gave a delightful interpretation of the rough and ready, big hearted ranchman. Edwin Holt was good as Colonel Bonham, and Vincent Serrano made a capable and manly Lieutenant Denton. George Nash was far more natural than the ordinary stage villain. The Bonita Canby of Adora Andrews was charming. Mention should also be made of Alma Auwerda and Mattie Earl. Louis Mann and Clara Lipman played to excellent business 27-2. Their comedy is not any worse than many we have seen lately, and is better than most of them. There were many laughs in the piece, and that seems to be the sole purpose of The Girl in the Barracks. Mr. Mann found it difficult to break away completely from his Hans Nix dialect, and all his gestures and mannerisms were familiar to us. Miss Lipman was better in gowns than she was in soldiers' attire. Joseph Coyne played the role of Paul Roland most satisfactorily, and Thornton Cole furnished a neat bit of character work in his Gaston. Mary E. Post was attractive as Charlotte. Ben T. Dillon did what little he had to do well. MacDowell-Walsh co. 4-9.

Two Little Vagrants drew large audiences at the Lyceum 27-2. Mildred Holland and Neva Harrison alternated in the role of Fan-Fan and each gave great satisfaction. Del La Barre as Le Renard was unhappily cast. Beagle Harrison was good as Claude. Jack and the Beanstalk 4-9.

Girard's Theatre drew well 27-2 with Nugget Nell as the bill. The stock co. rendered this drama to the satisfaction of the patrons of this house. The Streets of New York 4-9.

Andrew J. Seymour, the muscle reader, gave an interesting exhibition at Shea's 26 before a good sized audience. Some of his feats were little short of marvelous. BENNOLD WOLF.

KANSAS CITY.

A Runaway Girl was the attraction at the Coates Opera House Nov. 27-2. Jefferson Comedy co. 4-6.

The Telephone Girl kept things going at a lively rate at the Grand Opera House 26-2. Will H. Sloan had the German comedy part, and was very funny. Carrie Merrihew played the title-role with great spirit, and proved one of the liveliest and most attractive members of the cast. Charles Clark, as the old bean, was excellent, and the other members looked and acted to every one's satisfaction. An excellent week's business was the result. A Black Sheep 3-9.

The Two Orphans were dug up from the past and placed on exhibition at the Auditorium 26-2, the Woodward Stock co. giving to the old familiar play a thoroughly good presentation. The attendance was large. Special scenery was provided for this production. Gertrude Berkley as La Frochard gave a splendid portrayal of that difficult character, and Emma Dunn was excellent as the blind girl, Louise. Wilson Enos as Pierre Frochard, the cripple, made considerable of the character, and Walter Greene was such a consistent villain that the gallery hissed him continually. Willis Granger, Jane Kennark, Inez McCauley, and Hal Davis filled other parts satisfactorily. My Friend from India 4-9.

Great regret has been expressed over the departure of Walter D. Greene, who resigns his engagement with th Woodward Stock co. 2. He has been thoroughly competent, and has interpreted many strong roles to excellent advantage, and leaves a host of well wishers behind. He has been engaged as leading man with Clara Thropp. FRANK B. WILCOX.

MONTREAL.

At the close of the Walsh-MacDowell engagement at the Academy, during the performance of Fedora Nov. 25, Mayor Prefontaine presented Blanche Walsh with a silver wreath of maple leaves, the emblems of Canada, as a token of appreciation from the public. Miss Walsh returned thanks in a short speech. The White Heather opened 27 to a fair house. It is a splendid scenic production. Rose Coghlan made an excellent Lady Janet. John T. Sullivan was capable as Lord Cameron, and the supporting cast as a whole did creditable work. The Cuckoo 3-9.

The entertainment, on behalf of the fund for the military who have gone to the Transvaal, at Her Majesty's 20-25, was a great success. The biograph pictures showing the departure of the Canadian contingent and the singing of Mr. Watkins Mills were among the chief features. Three Little Lambs 3-9.

The bill at the Francais this week is The Kaffir Diamond, which is doubly interesting at the present moment, as it deals with the land of the Boers. Lucius Henderson as Colonel Grant and T. J. McGrane as Douglas Cameron both gave good performances. Drew Morton does an able piece of work as Shoulders, and clever character sketches are contributed by Alden Bass, Frank Nelson, and Edwin Summers. Helen Byron as Alice Rodney, Lillian Buckingham as Mrs. Cameron, and Lillian Schoviln as Madame Biff were all seen to advantage. The play was well staged. Klobst Brothers do a very clever musical act. Walter Y. Talbot, tenor, and Frances Curran, comedienne, are the other items in the vaudeville. Lady Windermere's Fan 3-9.

Carl Haswin is playing to big business at the Royal 27-2 in A Lion's Heart. Mr. Haswin keeps up the excellent reputation he has made here on previous visits. Emerin Campbell and Mortimer Weldon are deserving of special mention. High Rollers 3-9.

Joseph Cleworth has joined the Francais Stock co. W. A. TREMAYNE.

INDIANAPOLIS.

The Dancing Girl was presented by the Grand Stock co. week of Nov. 27. All the members of the co. seemed admirably fitted for their respective roles and this, together with a wealth of excellent scenery and stage settings, made a performance well worth seeing. Business continues at the top notch. The Jilt 4-9.

Howard Gould in A Colonial Girl was the attraction at English's 23. An excellent performance was given, although the audience was deplorably small. Dear Old Charley 26. Although the co. was a very meritorious one, the play itself is rather weak. Business fair. Robert B. Mantell presented The Dagger and the Cross 25. The play was a new one to the city and received generous applause. Johnstone Bennett, with a clever co., gave A Female Drummer 27. 28 to good sized audience. His Excellency the Governor 30. Creston Clarke 1, 2.

Over the Fence, in the hands of a capable co., was the offering at the Park 27-29. Good specialties were given, but the farce itself lacked strength. A Wise Guy, headed by Hayes and Lytton, was the bill 22-25, and proved to be one of the best attractions of the season. Business good. On the Wabash 30-2. The Great Train Robbery 4-6. The Triple Alliance 7-9. McIntyre and Heath's Comedians 11-13.

Allen Patton has resigned from the Grand Stock co. He was one of the favorite members of the co. and his absence will be regretted.

Manager Fred C. Dickson, of the Park, will leave soon for New York to be gone about a fortnight.

ALLEN E. WOODALL.

DETROIT.

The Bostonians began a week's engagement at the Detroit Opera House Nov. 27 in The Smugglers. The performance, as a whole, was disappointing, and it would rather seem as though this once famous organization was deteriorating. During the week The Serenade and Robin Hood were also given at intervals. It would seem that this co. should be able to secure good operas as readily as other cos., but when they fall back upon Robin Hood and The Serenade, their efforts, if they made any, must have been in vain. Marcia Von Dresser, who takes the place formerly filled by Jessie Bartlett Davis, was too hoarse to appear on the opening night; therefore we cannot judge of her ability as a singer. His Excellency the Governor 4-9.

At the Lyceum, Primrose and Dockstader's Minstrels opened to an enormous house 26. This organization is the most meritorious of its kind we have heard for years. It has returned to the old line of negro minstrels, with all the fancy trimmings and elaborate dressing of the later day cos. eliminated, and it is a decided improvement in every way. Dockstader is quite a host in himself, and he is ably seconded by the various other comedians. Under the Red Robe 3-9.

At Whitney's, A Man of Mystery has been doing a good business the entire week 26-2. The Katzenjammer Kids 3-9. KIMBAL.

COLUMBUS.

Keilar did a fair business at the Southern Nov. 23-27. His work was entertaining. Otis Skinner, supported by a capable co., presented The Liars to good house 27. Mr. Skinner's work is superb. Nanette Comstock was excellent. The Purple Lady played a return engagement 28 to fair house. It is the best comedy seen here this season. The ovation tendered Robert Rogers and Louise Mackintosh on their appearance demonstrated that the public had not forgotten their artistic work with the Valentine Stock co. Frank B. Hatch and Teresa Maxwell were exceedingly clever. C. H. Robertson and James Carew also deserve mention. Willie Collier 29, 30. A Female Drummer 1, 2. Hunting for Hawkins 4, 5. The Bostonians 6, 7. Robert B. Mantell 8, 9.

Superba did a phenomenal week's business at the High Street 20-25. McIntyre and Heath's Comedians did well 27-29. Derenda and Breen, Wilton and Lamartine and the Navarros made hits. Kelly and Mason 30-2. The Dainty Duchess 4-6. On the Stroke of Twelve 7-9.

At the Grand A Rag Time Reception 30. Imp[illegible] Burlesquers 7-9.

O. M. Heffner is now manager of the Southern, Harry Dort being treasurer.

Mrs. Leslie Carter is now able to be out after her illness, and will fill her date at St. Louis 4-9.

J. B. Davie.

PITTSBURG.

Eight Bells opened to a crowded house at the Bijou Nov. 27. The performance produced continual laughter from start to finish. John F. Byrne essays his original character, Daniel McGozzle. James and Andrew Byrne have little to say, but amused the audience in their antics. James Milo as Joe Chozavitch adds greatly to the comedy success of the production. The members of the co. are all cleverly cast. A feature of the performance was the musical programme of Emil O. Wolff's Orchestra. Sporting Life 4-9.

The Grand Opera House Stock co. gave an excellent interpretation of A Gilded Fool 27 to a large audience. James E. Wilson was original and clever as Chauncey Short. Henrietta Crossman as Margaret Ruthven was charming. Miss Ballou, Thomas Ross, William Beach, Robert Ransom, and the rest of the co. acquited themselves in a praiseworthy manner. The Wife 4-9.

The Alvin offered Mlle. Fifi 27-2. The Sign of the Cross 4-9.

The Behman Show opened at the Duquesne 27 to an excellent audience. Fulgora's Stars 4-9.

John Jack, of My Son Ben co., visited his aged mother here 29. She is in her ninety-second year, and resides in the East End. JOSEPH CROWN.

LOUISVILLE.

Bookings at Macauley's Theatre are Hunting for Hawkins Nov. 30. Herrmann the Great 4-7.

The Avenue Theatre enjoyed another prosperous week 26 with Williams and Walker's co. His Better Half 3-9.

The Meffert Stock co. revived The Octoroon 26-2. Jessaline Rodgers appeared to advantage as Zoe, and Robert McWade, Jr., and Miron Leffingwell were suitably cast. Special scenery was painted and musical features introduced. The attendance was good. Queens 4-9.

The Electric Extravaganza co. gave two extra performances 26 at the Bijou, receiving satisfactory patronage.

Rosa Green, the concert singer, writes to a friend in the city of the chance meeting at a London theatre of three Louisville girls, who have attained prominence. Mary Anderson, Nina Batchelor, the artist, who was for a brief while on the dramatic stage, and herself. It is needless to add that there was reference to "the old Kentucky home."

CHARLES D. CLARKE.

PROVIDENCE.

Andrew Mack was at the Providence Opera House Nov. 27-2 in The Last of the Rohans, which showed him to the best possible advantage. He was well supported and business was excellent during the entire week. Three Little Lambs 4-6. At the White Horse Tavern 7-9.

The New Devil's Auction proved to be a strong card at the Empire 27-2 and was witnessed by large audiences. A number of new features have been added to the spectacle and it is as entertaining as ever. Victoria Walters, Sadie Stephens, Madge Torrance, Leta Button, James A. Kiernan, Kelly and Reno, and Les Freres Lorella are with the co. A Grip of Steel 27-2.

Paderewski will give a recital in Infantry Hall Jan. 4. HOWARD C. RIPLEY.

CLEVELAND.

Although nothing in the way of new plays was presented Thanksgiving week the attendance was large at all the theatres and is a sure indication of the prosperous times.

At the Euclid Avenue Opera House The Sign of the Cross was the bill 27-2. The company was the same as last season, with the exception of Lillie Thurlow, who made an acceptable Marcia. The Rounders 4-9.

Keilar, who is a local favorite, was at the Lyceum Theatre 28-2. George W. Monroe 4-9.

The Three Musketeers, with Percy Glazier in the lead, supported by a capable co., was the attraction at the Cleveland Theatre 28-2. Two Little Vagrants 4-9. WILLIAM CRASTON.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (R. S. Douglas, manager): Shore Acres Nov. 22; large business; performances meritorious. Roland Reed 23 in Lend Me Your Wife pleased a large house. James K. Hackett 24 in Rupert of Hentzau. Lewis Morrison 25 in Frederick the Great; large and enthusiastic audiences. Kelcey-Shannon co. 27 in The Moth and the Flame; splendid performance; large business. The Real Widow Brown proved amusing, and drew fairly 28. The Air Ship 4. Baldwin-Melville co. 5-9. Mabel Paige co. 11-13. Mathews and Bulger 14-16.——AUDITORIUM (Ben S. Theiss, manager): Wiedemann's Comedians pleased fair houses 27-2. Mr. Plaster of Paris 4. Andrews Opera co. 6, 7. Barlow Brothers' Minstrels 11, 12. Russell's Comedians 16.——LYCEUM (H. K. White, manager): Fadette's Woman's Orchestra to capacity 29; won deserved applause.——SEALS' HALL (Claude Seals, manager): Valentine Abt pleased a large gathering 27.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager):Chattanooga to fair and pleased audiences Nov. 22. A Jay from Jaysville to fair business 25. A good co. supporting Clara Mathes opened for a week 27, presenting Pawn Ticket 210 to fair and pleased audience.——MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): The Winter's Tale was presented by the James-Kidder-Hanford co. to good audience 21. A large and well pleased audience greeted Roland Reed in Lend Me Your Wife 22. Shore Acres to fair business 23. Held By the Enemy was presented by the Klimt-Hearn co. to fair audience 27.

MOBILE.—THEATRE (J. Tannebaum, manager): Roland Reed in Lend Me Your Wife and His Father's Boy Nov. 20, 21; good business; warmly received. Lottie Alter did exceptionally good work. Alf Taylor lectured 22; small audience. Corinne in The Little Host 24, 25; good business and pleased. Baldwin-Melville co. 26-1. The Moth and the Flame 2.

COLORADO

TUSKALOOSA.—ACADEMY OF MUSIC (John T. Cochrane, manager): Barlow Brothers' Minstrels Nov. 27; crowded house; audience pleased. Schubert Mandolin Club 29. Mr. Plaster of Paris 5.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Shore Acres Nov. 24 to capacity. A large audience greeted Corinne in The Little Host 27. Washburn's Minstrels 2.

ANNISTON.—NOBLE STREET THEATRE (Frank Wheyland, manager): The Real Widow Brown pleased a fair audience Nov. 27. Washburn's Minstrels 29.

ARKANSAS.

LITTLE ROCK.—CAPITOL THEATRE (R. S. Hamilton, manager): At Gay Coney Island Nov. 6, 7; fair houses; performances good. The Heart of Chicago 10; small house; performance fair. The Turtle 11; satisfactory house; performance good. The Stowaway 14; small house; performance poor. Eli Perkins 16; small house; audience pleased. Paul Kauvar 20; small house; performance good. Casey's Troubles 27. Chicago Symphony Orchestra 28. South Before the War 29. Jefferson De Angelis 1. The Nominee 2. Lewis Morrison 8. Hotel Topsy Turvy 12.

HOT SPRINGS.—OPERA HOUSE (Brigham and Head, managers): E. R. Spencer and Isabel Pengra in Paul Kauvar Nov. 24; good house; appreciative audience. Casey's Troubles 25; small house; stormy weather; audience pleased. The South Before the War 30.

FORT SMITH.—TILLES' THEATRE (George Tilles, manager): E. R. Spencer and Isabel Pengra in Paul Kauvar Nov. 23; excellent performance; good house. The Hustler 24; light business. Jefferson De Angelis 30. The Sporting Duchess 1. Wang 2. Lewis Morrison 9.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Gotlob, Marx and Co., managers): Eugenie Blair in A Lady of Quality Nov. 20, 21; excellent performances; good houses. Nance O'Neil 22-25; Miss O'Neil is an Oakland girl, and received a royal welcome; S. R. O. at every performance. Why Smith Left Home 27, 28. Yon Yonson 29-31.——DEWEY THEATRE (Landers Stevens, manager): Grand Stock co. presented Mr. Plaster of Paris 20-26; general satisfaction; large audiences. Jim, the Westerner 27-3.——ITEM: Mr. and Mrs. Landers Stevens (Fannie Gillette) will leave for a pleasure trip to New York shortly.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Greater America to light attendance Nos. 20-22. Eugenie Blair in A Lady of Quality drew well Nov. 23-25. The star, a favorite here, had a most flattering reception. Why Smith Left Home 30-2. Frederick Warde 4.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): Richards and Pringle's Minstrels gave fair performances to light business 19-25. Harry Corson Clarke 26.——ITEM: The Hottest Coon in Dixie will appear at Hazard's Pavilion 4 under the Los Angeles Theatre management.

BAKERSFIELD.—SCRIBNER OPERA HOUSE (W. H. Scribner, manager): Dailey Stock co., supporting May Nannery and Darrel Vinton, Nov. 20-26 in The New South, A Model Husband, The Shaughran, Hazel Kirke, The New Magdalen, Hamlet, and Current Cash; good performances; large houses. Nance O'Neil 1, 2. Richards and Pringle's Minstrels 4. Yon Yonson 6.

STOCKTON.—BARTON OPERA HOUSE (R. G. Barton, manager): In Old Kentucky Nov. 18 to $1,071. Brown's in Town 20; satisfactory business. Eugenie Blair in A Lady of Quality 22; large and pleased audience. Harry Corson Clarke 24. Nance O'Neil 27, 28. A Cheerful Liar 30. Gorton's Minstrels 2. Yon Yonson 4. Finnigan's Ball 8. Richards and Pringle's Minstrels 9.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): A Breach of Promise (return date) Nov. 18; good house. Harry Corson Clarke in What Happened to Jones 20; good performance; capable co. Gorton's Minstrels 23, 24; fair houses. Yon Yonson 27.

SAN DIEGO.—FISHER OPERA HOUSE (John O. Fisher, manager): In Old Kentucky Nov. 16; fine house; every one pleased.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nyo, manager): Shenandoah was presented by capable co. Nov. 21 to capacity. Al. G. Field's Minstrels 24; S. R. O. The show is bright and clean. Pudd'nhead Wilson 9. Two Jolly Rovers 12. A Romance of Coon Hollow 16.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Frederick Warde in The Lion's Mouth Nov. 28; crowded house. A Breezy Time 3. A Breach of Promise 7. Pudd'nhead Wilson 10. Two Jolly Rovers 10.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): A Hot Old Time Nov. 27; good performance and house. Al. G. Field's Minstrels 22; good performance; large audience. A Breezy Time 27. A Breach of Promise 4. A Romance of Coon Hollow 11.

PUEBLO.—GRAND OPERA HOUSE (R. F. Sharpless, manager): Shenandoah Nov. 20; crowded house; good co. Bartholomew's horses 22-24; fair business. Al. G. Field's Minstrels 25; S. R. O.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Charlotte P. Stetson lectured Nov. 23 to large house. Ladies' Symphony Orchestra 1.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): 777 27.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): James O'Neill and co. gave an elaborate production of The Musketeers before large audiences Nov. 24, 25. Mr. O'Neill made a dashing, captivating hero and his support throughout was excellent. Gertrude Bennett and Maude Odell being especially good. Francis Wilson 27, 28 in Cyrano de Bergerac; fair audiences. The burlesque does not serve the comedian as well as some of his other successes. The Village Postmaster, featuring Archie Boyd, to S. R. O. 29, 30. A better drama of rural life, always excepting The Old Homestead, it would be hard to find. A Stranger in a Strange Land 4. At the White Horse Tavern 6. Symphony Concert 7. Three Little Lambs 8, 9. Stuart Robson 13. Andrew Mack 14. William H. Crane 15, 16.——NEW GRAND OPERA HOUSE (G. B. Bunnell, lessee; W. H. Van Buren, manager): Daughters of the Poor to large business Nov. 23-25; co. excellent. Through the Breakers turned them away 27-29. The mechanical sea set and realistic ship scene, the sensational climaxes and elaborate settings called for hearty applause, as did the acting of the principals. The Gunner's Mate 30-2. Devil's Auction 4, 5. The Glad Hand 6. The Utopians 7-9. How Hooper was Side Tracked 11-13. The Sleeping City 14-16.——ITEMS: Herbert Witherspoon spent a few days with friends last week.—The death of Charles Coghlan was received here with deep regret. The author-actor had a host of friends here, and his appearance during the season was always the signal for a large and cultured audience.—Professor Sam Sanford of Yale will be the soloist at Symphony Concert 7.—F. Hopkinson Smith lectured before a large gathering 28.—The Hon. Mr. Tallon, Lord Mayor of Dublin, and Mr. Redmond spoke to an immense mass meeting at the Hyperion 26.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Hearts of Oak Nov. 24, 25; capable co.; patronage good. Wilbur-Kirwin Opera co. 27-2; large audiences. Repertoire: La Grand Duchesse, The Pirates of Morocco, The Two Vagabonds, Carmen, Said Pasha, The Queen's Lace Handkerchief, and Fra Diavolo. At the White Horse Tavern 5. Three Little Lambs 7. Andrew Mack 8, 9.——OPERA HOUSE (Jennings and Graves, managers): Wine, Woman and Song 23-25 drew packed houses. The Burke Brothers repeated their hit of last season. The Sunday performance by this co. 26 drew S. R. O. J. K. Emmet and Lottie Gilson in Fritz in a Madhouse 27 amused a good-sized audience. Vogel and Deming's Minstrels gave good performances 28, 29 to like business. French Maids in Chinatown 30. Through the Breakers 1, 2. Waite Stock co. 4-9.——ITEMS: Frank Girard, of the Emmet-Gilson co., was warmly greeted by his many old Elk friends here. He installed the local lodge fifteen years ago.—I have received a copy of a "whistling polka" by Frank Lawton, the Hartford boy, who is making such a hit in London with The Belle of New York. It recalls thirty years ago, when he and Dockstader were the song and dance team of a boys' amateur minstrels here, and the "kid" press representative was.

A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): The Queen of Chinatown Nov. 23-25 had excellent business and gave satisfaction. The Dazzler 27-29 by a clever co. made its usual success. The Heart of Chicago 30-2. The Utopians 4-6. How Hooper was Side Tracked 7-9.—PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): In Gay Paree 24-25 had an especially large co. and some handsome scenery; the cast was composed principally of well-known vaudevillians. The co. closed its season here and returned to New York 26. A jolly programme well rendered was the Yale Glee and Banjo Club's concert 27. Daughters of the Poor 28-29 was typical Streets of New York style with all that term implies. Through the Breakers 30. Francis Wilson 2. At the White Horse Tavern 4. The Glad Hand 5. Devil's Auction 6. Diamond Brothers' Minstrels 7. A Stranger in a Strange Land 8, 9. W. H. Crane 14. Andrew Mack 15. Stuart Robson 16.

W. P. HOPKINS.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): How Hooper was Side Tracked Nov. 23; poor business. La Belle Russe was presented 30 to large audiences. Co. is an excellent one and is headed by Rose Stahl and William Bonelli. John Ince, Jr., Thomas Luther, and Eliza Hudson were noticeably good. A Stranger in a Strange Land 5. The Sunshine of Paradise Alley 6.——McDONOUGH THEATRE (W. J. Berrie, manager): Gotham Comedy co. 27-29; fair business. A Trip to Coney Island 6, 7. Fads and Follies Burlesque co. 11.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Victoria Burlesque co. Nov. 24, 25; good business. Hearts of Oak 27; large and pleased audience. The Gunner's Mate 28. Francis Wilson in Cyrano de Bergerac 29. The Sunshine of Paradise Alley 30. Cumberland '61 1.——JACQUES' OPERA HOUSE (Jean Jacques, manager): Lost in New York 23-25; large audiences. The Heart of Chicago 27-29; good business. A Social Maid 1, 2. Wilbur-Kirwin Opera co. 4-9.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): A Stranger in a Strange Land Nov. 25; light business. Cyril Scott, M. A. Kennedy, and Kate Lester head a competent co. The Gunner's Mate 29. Vogel and Deming's Minstrels 30 to capacity and pleased. Howe's Moving Pictures 2. A Hot Old Time 12. Banda Rossa 13. Stuart Robson 14. Waite's Stock co. 25-30.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Maguire's Trained Horses gave three performances Nov. 24, 25; fair audiences. Waite's Comedy co. opened for a week 27 to S. R. O. in A Duel in Wall Street. Mr. Waite's co. this year is a good one. The comedy was well mounted and specialties were clever. A Stranger in a Strange Land 7.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Vogel and Deming's Minstrels Nov. 24; packed house; performance satisfactory. Daughters of the Poor 27; poor house; performance unsatisfactory. A Trip to Coney Island 9. Diamond Brothers' Minstrels 12. The Irish Alderman 14. Sawtelle Dramatic co. 18-23.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Graham's Southern Specialty co. (return date) Nov. 24; co. more changed. Howe's Moving Pictures 30. Gotham Comedy co. 1, 2.——ITEM: William Melville, late of Wallace Circus, is visiting his home here.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): William Borelli and Rose Stahl in La Belle Russe Nov. 29; small house; performance fine. Gotham Comedy co. 30.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Gorman's Alabama Troubadours Nov. 24; fair house. Little Trixie 25 pleased a fair audience. Adams Brothers' co. 4-9.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Maguire's Educated Horses Nov. 27; small house. Howe's Moving Pictures 8. The Sunshine of Paradise Alley 11.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Howe's Moving Pictures Nov. 27; good business. The Chain of Destiny 5.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt, manager): Wilson co. 27-2; good houses. Devil's Auction 8.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Boyles, manager): Chester De Vonde co. closed a week's engagement Nov. 25; business was good. Diamond Brothers' Minstrels began a three nights' engagement 27; large audiences. Willis Brothers' Comedy co. 30. A Wise Woman 1. Duffy's Jubilee 2.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Peters Comedy co. Nov. 6-11 in Mugg's Landing, Uncle Josh, A Booming Town, Moonshine, and The Stars and Stripes; good business. Robson Theatre co. 20-25 in Mabel Heath, Cast Adrift, The Fatal Check, The Backwoodsman, The Inventor, and Camille; fair houses. Klimt-Hearn co. 30-2 in Held by the Enemy, Mr. Barnes of New York, The Great Diamond Robbery, The Commodore, The Silver King, and Alabama.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Kelcey-Shannon co. Nov. 23 gave an excellent presentation of The Moth and the Flame to a large audience. Roland Reed 28. Whitman Sisters 30.

GEORGIA.

SAVANNAH.—THEATRE (Sidney H. Weis, manager): Kelcey-Shannon co. in The Moth and the Flame Nov. 22; full house; performance good. Klimt-Hearn co. (return engagement) to good business 23-25, pleasing with Held by the Enemy, Alabama, The Great Diamond Robbery, and The Silver King. Andrews Opera co. 27-28, presenting Martha, The Pirates of Penzance, and Carmen; fair audiences; performances excellent. Roland Reed 29. The Little Host 1. Myrtle-Harker co. 4-9. Richards and Pringle's Minstrels 7.

ATLANTA.—GRAND: James K. Hackett in Rupert of Hentzau Nov. 24, 25. Lewis Morrison in Frederick the Great, 27, 28; medium business. Kelcey-Shannon co. 29, 30. The Air Ship 2. Olga Nethersole 4, 5. Ex-Gov. Bob Taylor 6.——COLUMBIA: Mabel Paige 27-2 in The Little Cadet. The Little Egyptian, Miss Juliet, and other plays. Miss Paige is very popular here, and opened night to S. R. O. Clara Mathes co. 4-9.——LYCEUM: Professor Gleason, the great horse tamer, closed a very successful week 25.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): The Real Widow Brown Nov. 23; good business. Kelcey-Shannon co. in The Moth and the Flame 25; excellent performance; good business. A Bachelor's Honeymoon 27; good house; pleased audience. John Thomas Concert co. 1. Roland Reed 2. Fields and Hanson's Minstrels 6. Fadette's Woman's Orchestra 8.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Baldwin-Melville co. Nov. 20-25; excellent business. Repertoire: Maths, East Lynne, Forgiven, The Russian Slave, Little Lord Fauntleroy, Turned Up, The Signal of Liberty, The Streets of New York, and Ten Nights in a Bar Room. Corinne 28. Andrews Opera co. 30, 1.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): The Real Widow Brown Nov. 24 interested a small audience. A Bachelor's Honeymoon 25 pleased a small audience. Professor Van Vranken with his wonderful trained horse 27-30; good business; performances good. The Merrymakers 4-9. Veronee Comedy co. 11-16.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Kelcey-Shannon co. Nov. 24 pleased a large audience with The Moth and the Flame. Roland Reed 27 presented His Father's Boy; big business; splendid performance. Andrews Opera co. 27. Corinne 30. Sappho Sisters Quartette 6.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Washburn's Minstrels Nov. 23; good performance; fair house. A Bachelor's Honeymoon 28; good house; splendid performance. The Real Widow Brown 29. Lewis Morrison 1. Andrews Opera co. 4, 5.

GRIFFIN.—OLYMPIC THEATRE (J. W. Gresham, manager): Veronee Comedy co. Nov. 27-29 in The Buckeye, The Heart of the Rockies, and Lost in New York; poor houses; Miss Veronee was good; support below average.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): A Bachelor's Honeymoon Nov. 16; fair and delighted audience. The Real Widow Brown 18; large and pleased audience. The Little Host 29.

BRUNSWICK.—NEW OPERA HOUSE (E. D. Wolffe, manager): Pictures of Fitzsimmons-Jeffries Fight Nov. 24, 25. Robson Theatre co. 11-16.——ITEM: The Southeastern Fair opened 27 and the town is crowded with visitors.

NEWNAN.—REESE OPERA HOUSE (A. C. Pease, manager): A Jay from Jaysville pleased good house Nov. 21. Andrews Opera co. 2. Hon. Alf Taylor 4.

CORDELE.—OPERA HOUSE (J. H. Shipp, manager): Spooner Dramatic co. closed a good week Nov. 25. Veronee Comedy co. 4-9. Whitman Sisters 12. Mr. Plaster of Paris 18. The Heart of Chicago 29.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Schubert Concert co. Nov. 27. A Romance of Coon Hollow 30. A Stranger in New York 30.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Dark.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Schubert Concert co. Nov. 25.

ILLINOIS.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): The Green Eyed Monster opened its season here Nov. 26. Costumes and settings were first class, but players were so unfamiliar with lines that Manager Sauvage ordered the curtain rung down before the performance was over, and informed the audience that he was determined to give only first-class attractions and would stop any that were not first class. He requested the audience to call at the box-office and receive their money. Manager Demmon, of the co. informed Mr. Sauvage that he had been deceived in the cast, and would go to St. Louis and reorganize. Sweeney and Alvido's Minstrels 30. Murray and Mack 2. A Bunch of Keys 3. A Milk White Flag 9. Al. G. Field's Minstrels 10.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Lambardi Italian Opera co. Nov. 22, 23 in Carmen and Lucia Di Lammermoor; poor houses. The Purple Lady 24; good co.; large house. The Little Minister 25. Grimes' Cellar Door 26; good business. A Day and a Night 27 pleased a large audience. The Christian packed the house 28.——AUDITORIUM (Chamberlin, Harrington and Co., managers): Bowers and Busbr's Minstrels did big business 26. Leroy, Fox and Powell 30. Faust 3.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Rentfrow's Pathfinders Nov. 20-25 in The Lightning Express, The Devil's Gold Mine, Below Zero, St. Valentine's Day, and Cinderella; large houses; satisfaction given. Lambardi Italian Grand Opera co. 27 in Carmen; large audience. Jefferson Comedy co. 25. The Christian 29. A Day and a Night 30. James K. Hackett 4.

PARIS.—SCHOAFF'S OPERA HOUSE (L. A. G. Schoaff, manager): Robert B. Mantell in The Dagger and the Cross Nov. 22; large business; satisfaction given. The Captain's Mate 1 failed to appear. Sweeney and Alvido's Minstrels 27; large business; co. good. A Merry Chase 6. Finnigan's 400 7. Elgin's Comedians 11-16. A Black Heifer 3.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): A Day and a Night Nov. 24; crowded house pleased. The Christian 25; S. R. O.; fine performances. Murray and Mack 1. Sweeney and Alvido's Minstrels 2. Holden Comedy co 4-9. Zaza 11. A Runaway Girl 13. Field's Minstrels 14. A Guilty Mother 15.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Conners, manager): Midnight in Chinatown Nov. 25; good business; co. good. Over the Fence 26; S. R. O.; audience satisfied. The Cherry Pickers 2. A Pair of Black Eyes 10. Knobs o' Tennessee 17.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): Himmelein's Imperial Stock co. Nov. 27-2 opened in In the Heart of the Storm to packed house; satisfied audience. A Woman in the Case 3. Two Jolly Rovers 10. A Day and a Night 17. His Busy Day 24. His Better Half 31.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Temple Concert co. Nov. 21; good house. Brown's in Town 22; fair performance; small house. Kelly's Kids 24 pleased a topheavy house. Robert Fitzsimmon's co. 25; good house; performance satisfactory.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Himmelein's Imperial Stock co. Nov. 20-22 presented Eagle's Nest, In the Heart of the Storm, and Northern Lights; big business; satisfaction given. A Woman in the Case 2. Davidson Stock co. 4-9. Murray and Mack 15.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stammis, manager): Perrachi-Reldeni co. (return date) Nov. 24-26. Plays presented: A Prince in Rags, A Western Romance, Rip Van Winkle, and My Partner. Performances fair; houses poor. Lambardi Italian Opera co. 30-2.

GALESBURG.—AUDITORIUM (Chamberlain, Kindt and Co., managers): A Husband on Salary Nov. 22; fair business and performance. A Day and a Night 28 delighted a large audience. The Christian 30. Zaza 1. A Hot Old Time in Dixie 4. James K. Hackett 5. Modjeska 8. A Guilty Mother 11.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): Della Rocco co. Nov. 27; topheavy house; poor performance. Murray and Mack 4. The Real Widow Brown 9. Washburn's Minstrels 22. Two Married Men 26.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): On the Stroke of Twelve to fair attendance Nov. 21. Seth Haskins 22, 23; medium business. Leroy, Fox and Powell 27; fair business. Scalchi Concert co. 30.

KEWANEE.—NEW OPERA HOUSE (F. A. Cubow, manager): Heywood's Celebrities Nov. 21; good house; performance satisfactory. Scalchi Concert co. 28. Grimes' Cellar Door 1. A Woman in the Case 4.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Holden Comedy co. No. 2 presented to record business La Belle Marie, The Ranch King, A Daughter of Corsica, Monte Cristo, Faust, and The Bowery Boy. The Police Patrol 30. Over the Fence 2.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Midnight in Chinatown Nov. 23; fair performance; medium business. George Hunter, former manager of Wagner Opera House, is a member of the co. Hans Hanson 25; S. R. O.

LITCHFIELD.—SNELL'S OPERA HOUSE (Hugh Snell, manager): Protopapa's Vaudeville co. Nov. 21; poor business; co. poor. Sweeny and Alvido's Minstrels 1. A Merry Chase 4. A Bunch of Keys 11. Who is Who 16.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Scalchi Concert co. drew a large house Nov. 13. Herrmann the Great 15; fair audience. A Merry Chase 28. Finnigan's 400 30. Modjeska 7.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): A Day and a Night Nov. 23 pleased a good house. The Christian 24; large house. The Little Minister 1. Tim Murphy 7. James K. Hackett 8. Zaza 9. Modjeska 11.

ELGIN.—OPERA HOUSE (Fred. W. Jencks, manager): Himmelein's Imperial Stock co. Nov. 22-25 in Eagle's Nest, Northern Lights, Driven from Home, and Piles in the Web; big business; co. above average.

FREEPORT.—GRAND OPERA HOUSE (Knorr and Hildreth, managers): Brown's in Town kept a large audience in good humor Nov. 22. Madame Modjeska and her splendid co. presented Mary Stuart before a very large and enthusiastic audience 27.

FAIRBURY.—OPERA HOUSE (Phil Wade, manager): Bowers and Busby's Minstrels Nov. 25; topheavy house; performance fair. A Husband on Salary 28.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmerman, manager): Leroy, Fox and Powell delighted a packed house Nov. 28. Scalchi Concert co. 29. Grimes' Cellar Door 2.

PETERSBURG.—OLYMPIC THEATRE (J. W. Williamson, manager): Stowe's U. T. C. Nov. 22; good house. Bowers and Busby's Minstrels 27; good house; performance satisfactory.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Bowers and Busby's Minstrels Nov. 22 2; to capacity nightly; fair performances. Himmelein's Imperial Stock co. 4-9.

PANA.—NEW GRAND (Lou Raley, manager): Two Jolly Rovers Nov. 15; large and pleased audience. Sweeny and Alvido's Minstrels 29. Della Rocco co. 30. A Merry Chase 2.

EAST ST. LOUIS.—OPERA HOUSE (William Kempple, manager): A Guilty Mother Nov. 28 pleased fair houses. Finnigan's 400 3. Sowing the Wind 10.

BELVIDERE.—DERTHICK'S OPERA HOUSE (William H. Derthick, manager): Kelly's Kids Nov. 25; clever performance; crowded house.

BLOOMINGTON.—GRAND (J. T. Henderson, manager): A Day and a Night Nov. 25; big business. The Christian 27; S. R. O.——COLISEUM: Dark.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthurs, manager): A Husband on Salary Nov. 22; good house and co. Bowers and Busby's Minstrels 1.

SYCAMORE.—WARD'S OPERA HOUSE (Ed Boyle, manager): Finnigan's Ball 4. A Bunch of Keys 28.

MATTOON.—THEATRE (Charles Hogan, manager): Robert B. Mantell Nov. 20 in The Dagger and the Cross; fine performance; good business.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Protopapa's Vaudeville co. to fair business Nov. 25.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): The Little Minister Nov. 27. A Husband on Salary 30. Sweeney and Alvido's Minstrels 6.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (James Oliver, manager): Finnigan's Ball Nov. 25 to large house, giving satisfaction. A Texas Steer 30.——AUDITORIUM (Harry G. Sommers, manager): Hunting for Hawkins 23, under the management of Manager Harry G. Sommers, of the Auditorium, drew a good house; the comedy is cleverly constructed, full of funny situations, and the dialogue is bright and humorous; the co. is headed by Eddie Garvie and Eddie Girard; Garvie in the role of Hawkins does excellent work; Girard as Owen Toucham is good, but the farce does not afford him sufficient opportunity; to one who remembers him in Natural Gas he is not thoroughly at home in the part; George S. Probert, Barney Reynolds, and George Herbert did well; Elda Sears and Helen Morgan were also good. Herrmann the Great drew fairly 25; he shows considerable improvement since last seen here, and was supported by the Luciers, a clever musical quartette. Zaza 28. Walker Whiteside will open his season here 30. Because She Loved Him So 2. Clarence Eddy 3.——ITEMS: Russell's Comedians will give a vaudeville bill at the Oliver 4, 5, under the auspices of the Elks.—Walker Whiteside and his co. have been here several days rehearsing.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman, manager): A Child of the South to big house Nov. 23; fine performance. Scalchi Concert Opera co. 9. Deshon Opera co. 14-16.——GRAND OPERA HOUSE (John Brodie, manager): A Woman in the Case opened its season here 23 to a fair house; the performance was good; Harry W. Bartlett and Gracie May were excellent; others deserving special mention were W. T. Brown, Nellie Hartley, Alice C. Nibbe, and Lilyan Crone.——ITEM: E. B. Fitz attended the opening performance of A Woman in the Case.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): Dear Old Charley Nov. 22; good performance; business good. On the Stroke of Twelve 24 gave satisfaction to big business. Because She Loved Him So 25. Elks' Burlesque Circus 1, 2.——ITEM: Charles Summers, stage carpenter of On the Stroke of Twelve, was injured by an explosion during the performance 24. He was taken to a hospital, and was able to leave with co. 25.

EVANSVILLE.—GRAND (King Cobbs, manager): Because She Loved Him So Nov. 22. Hunting for Hawkins 29. Paul Kauvar 30. West's Minstrels 4. The Little Minister 7.——PEOPLE'S (T. J. Groves, manager): A Texas Steer 26; packed house. Van Dyke and Eaton co. opened for a week 27 to good houses in Two Wives to One Husband 27, When Friends Are Foes 28. The Denver Express 10. A Milk White Flag 17.

GOSHEN.—IRWIN OPERA HOUSE (Frank J. Irwin, manager): Finnigan's Ball Nov. 24; topheavy house. Zaza 28. Because She Loved Him So 4.——ITEMS: Edward Bents joined the Cummings and Alexander U. T. C. co. at Walkerton as advance agent.—Thomas Lane, professionally known as Hart Coleman, and Vernon Heath left 27 for Cherokee, Kan., to join Labadie's Faust.

PERU.—MILLER OPERA HOUSE (H. L. Miller, manager): Sweeney and Alvido's Minstrels opened their season here Nov. 23 to packed house; pleasing performance; Willie Wilkins made the hit of the evening; "My Zulu Prince," a song written and composed by Lohringer and McGruder, local people, made a great hit. Bryan's Comedians 27-2. Kellar 5. The Little Minister 8.

WINDFALL.—OPERA HOUSE (C. E. Dennis, manager): Maxwell Stock co. Nov. 23-25 in The Senator's Daughter, Knobs o' Tennessee, and An American Boy; satisfactory performances; moderate business. Town Topics 27; light business.——ITEM: Todd's new Opera House will be completed about 15. The house will be managed by E. B. Stewart.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): The Turtle Nov. 22; good house. Herrmann the Great 23 pleased a small house. The Purple Lady 25; delighted performance; small house. Vance Comedy co. 27-29 opened in The Limited Mail to fair house. A Pair of Black Eyes 30. Sowing the Wind 1. Paul Kauvar 4. The Little Minister 7.

NEW ALBANY.—WILLARD THEATRE (J. H. Weir, manager): Semon's Extravaganza co. Nov. 28; house and performance fair. Cinematograph 29, 30.——ITEMS: The Elks' are preparing to put on another minstrel.—Albert Kinney, of this city, is making a hit with Russell's Comedians.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): Knobs o' Tennessee Nov. 22; poor performance; small house. Night Owls gave satisfaction to crowded house 24. Town Topics pleased a good audience 28. A Pair of Black Eyes 1. Kellar 6. White's Faust 9. Perrachi-Beldini co. 11-16.

FRANKFORT.—COLUMBIA THEATRE (J. J. Anghe, manager): Dear Old Charley Nov. 24 gave satisfaction to a large house. A Texas Steer 28; crowded house; delighted audience. A Jolly Lot 4. Kellar 7. The Great Train Robbery 12. Creston Clarke 14.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Murray and Mack in Finnigan's Ball to packed house Nov. 23; excellent co. Paul Kauvar 6. Canadian Jubilee Singers 8. Appleton Ladies' Quartette 11. White's Faust 21.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Robert B. Mantell in The Dagger and the Cross gave an excellent performance before a large audience. White's Faust Nov. 30. The Little Minister 11. Chicago Symphony Concert co. 13.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Salisbury Orchestra Nov. 24; small house; pleased audience. Hilen's Comedians 27 to

S. R. O. in play produced, A Country Sweetheart. Trocadero Vaudeville co. 6. A Pair of Black Eyes 13.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, manager): On the Wabash Nov. 20; business good; satisfaction given. A Pair of Black Eyes 24. Maxwell Stock co. 27-2. Chattanooga 13. Maro 19.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): A Jolly Lot Nov. 23; good business. Creston Clarke 4. A Wise Woman 11. Bowers and Busby's Minstrels 15.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): Town Topics Nov. 25; good house. Murray Comedy co. in The Senator's Daughter, Hogan's Troubles, and The Engineer 27-29.

VINCENNES.—McJIMSEY'S THEATRE (Guy McJimsey, manager): Because She Loved Him So Nov. 23. Hunting for Hawkins pleased a fair house 27. Eldon's Comedians 4-9.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Midnight Owls Nov. 25; satisfactory performance; fair house. Leland Powers 29.——LAY'S OPERA HOUSE (John Wolf, manager): Dark.

NOBLESVILLE.—WILD'S OPERA HOUSE (Leonard Wild, manager): Sweeney and Alvido's Minstrels Nov. 24; good business; fair performance. A Jolly Lot 6.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Paul Kauvar 1.——CARLISLE HALL (Carlisle Brothers, managers): Thirty Years of Freedom (local) pleased a large house Nov. 24.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Mozart Symphony Club 2. Chattanooga 15. Other People's Money 28.

CRAWFORDSVILLE.—MUSIC HALL (Townsley and Thomas, managers): Hunting for Hawkins Nov. 24; played a good house. Paul Kauvar 2.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Conklin Family Nov. 24, 25; good houses; performances fair.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Town Topics Nov. 29. Maxwell Stock co. 4-6.

ELKHART.—BUCKLER OPERA HOUSE (D. B. Carpenter, manager): A Texas Steer Nov. 29 pleased a large house.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Cummings and Alexander's U. T. C. Nov. 20; S. R. O.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Howard-Dorset co. 4-6.

CONNERSVILLE.—ANDRE'S THEATRE: A Jolly Lot 1. White's Faust 5.

INDIAN TERRITORY.

PURCELL.—BROWN'S OPERA HOUSE (W. E. Brown, manager): Kempton Komedy co. Nov. 20-25 in A Brother's Crime, Divorce, The Blue and the Gray, Michael Strogoff, Over the Hills to the Poor House, and Ten Nights in a Barroom; co. good; fair business. Two Jolly Chums 28. Clark's Minstrels 29. Labadie's Faust 1.

ARDMORE.—OPERA HOUSE (H. Aaronson, manager): Evangeline (local) Nov. 22; good business. Duncan Clark's Minstrels 27. Two Merry Tramps 29. Labadie's Faust 2.

LEHIGH.—BIJOU (Boone Williams, manager): Maloney's Wedding 4. Joshua Simpkins 13. South Before the War 21.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Purple Lady, presented by an excellent co., was well received by a fair audience Nov. 20. The Spider and the Fly 21; good performance; fair house. Charles Coghlan's co. in The Royal Box 25; fine co.; large audiences. Modjeska 29. Janauschek canceled.——GRAND OPERA HOUSE (William Foster, manager): Midnight in Chinatown 20, 21; good performances; S. R. O. Shepherd's Minstrels 22, 23; big business. Morrison's Faust 24, 25; pleasing performances; good houses. Seth Haskins 27-29. Vanity Fair 30.——AUDITORIUM: Dark.——MIRROR THEATRE (J. F. Connelly, manager): Dark.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): The Purple Lady Nov. 22 drew good house and gave satisfaction; Frank B. Hatch easily carried off the principal honors, but every part is well taken. A Bunch of Keys 25; good audiences. The Royal Box canceled 27 on account of Charles Coghlan's death; the co. was here and prepared to present the piece with an understudy in the leading role had not Mr. Coghlan's death intervened. Modjeska appears in Macbeth 28. Clara Thropp (return engagement) 30.——ITEM: Stage-Manager Houx is giving the patrons of Greene's some fine new sets.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): The Royal Box Nov. 23; crowded house; performance excellent. Mystic World 25 canceled. Ferris Comedians 27-2 opened to S. R. O. in My Jim. Hotel Topsy Turvy 4. The Christian 6. A Yenuine Yentleman 12. Humpty Dumpty 13. 14. Mrs. B. O'Shaughnessey 15.——ITEMS: The B. P. O. E. memorial services will be held in the Opera House 3.—Manager Beall is in Chicago on theatrical and other business.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, mangers): Kelly's Kids Nov. 23; good business; capable co. Hans Hanson 27; full house amused. The Royal Box 29 to light business, on account of the confusion resulting from Mr. Coghlan's death. Andrew Robson as Clarence made an excellent impression. Frederic Bryton 30. Walker Whitside 2. A Trip to Chinatown 6. A Runaway Girl 8. Sowing the Wind 13. Scalchi Concert co. 14. A Black Sheep 16.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): Two Jolly Rovers Nov. 25; good business. Ben Hendricks in A Yenuine Yentleman 26; splendid business; pleasing performance.——ITEMS: Local talent produced The Pirates of Penzance 23 in a very satisfactory manner.—Dr. G. E. Smith, who has been taking applications preparatory to securing a charter to establish a lodge of Elks here, has secured 116 signatures.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): A Bunch of Keys well attended Nov. 22. Finnigan's 400 to fair business 25. Ida Benfey 28. Vanity Fair 29. Morrison's Faust 30. Two Jolly Rovers 4. Zaza 7. The Ottumwas 26.——ITEM: William Foster, owner of Foster's and the Grand opera houses, Des Moines, was a visitor here Nov. 23.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): The Spider and the Fly Nov. 20 disappointed a large audience. A Bunch of Keys delighted a large audience 21. London Glee Singers 23 were well received; audience large. Morrison's Faust 27.——ITEM: Cora and Dott Evans, of the Concord Concert co., are visiting their parents in this city.

CENTERVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): Scalchi Concert co. to good business Nov. 22; receipts, $308; audience pleased. Walker Whiteside 6. Fifty-first Iowa Band 8.——ITEM: The Fifty-first Iowa Band will make a tour of the State, beginning 8, under the direction of Colonel G. W. Landers, of this city.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): Midnight in Chinatown Nov. 18; good business. A Bunch of Keys 23 pleased a good house. Scalchi Concert co. 24; good business. Heywood's Celebrities 30. A Husband on Salary 5. Captain Ament's Vaudeville co. 7.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Little Minister Nov. 23. Jefferson Comedy co. in Rip Van Winkle 29; big house; fine performance. The White Slave 30. The Christian 1. Rentfrow's Pathfinders 4-9.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Finnigan's 400 Nov. 24; S. R. O. Clara Thropp in A Doll's House 25; good business and attraction. Janauschek 27 canceled. Morrison's Faust 29; good production; fair business. Two Jolly Rovers 5.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Little Minister Nov. 22. Lambardi Italian Opera co. gave fine performances to light houses 24, 25. Rentfrow's Pathfinders opened for five nights 27 to crowded houses. A Day and a Night 2.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Morrison's Faust Nov. 22; S. R. O. Finnigan's 400 23; good business. The Royal Box 25; gave satisfaction to large audience. Frank E. Long co. 27-2; opened in Louisiana to S. R. O.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Clara Thropp in A Doll's House and A Remedy for Divorce Nov. 28, 29. Two Jolly Rovers 6.——ITEM: Walter D. Greene and Grace Du Foy joined Clara Thropp here.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Finnigan's 400 Nov. 22; S. R. O. Grimes' Cellar Door 25, light house; poor performance. Hans Hanson 30. Clara Thropp (return engagement) 2. Vanity Fair 5. Zaza 6.

SIBLEY.—OPERA HOUSE (H. L. Emmert, manager): Warner Comedy co. Nov. 20-22; good business; performances good. Plays: Mercie's Marriage, Sylvia's Romance, and Out in Arizona. The Signal of Liberty 28.

RED OAK.—EVANS' THEATRE (F. Hathaway, manager): Sherman co. Nov. 20-25 in Monte Cristo, East Lynne, Her Enemy's Hand, What Happened t[o] Riley, and La Belle Marie; good performances a[nd] business.

DECORAH.—GRAND OPERA HOUSE (W[...] and Bear, managers): The Royal Box 1.——STE[...] OPERA HOUSE (George Higgins, manager): [...] Theatre co. Nov. 27-2.

BOONE.—ARIE'S OPERA HOUSE (Be[...], manager): Grimes' Cellar Door Nov. 22; good [...] entire satisfaction. Morrison's Faust 25; poor performance. King-Perkins co. 27-2.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Ben Hendricks in A Yenuine Yentleman Nov. 27; good business; satisfaction given. Ferris' Comedians 4-9.

FORT MADISON.—EBINGER GRAND (O. J. Lindsay, manager): Scalchi Concert co. Nov. 23; fair and appreciative audience. Finnigan's 400 28; topheavy house; performance fair.

GLENWOOD.—NEW GLENWOOD THEATRE (C. G. Hanson, manager): Monte Cristo Nov. 21; good business; excellent performance. Side Tracked 13.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (William and Bassett, managers): Renix Brothers Nov. 27; fair house; good performance.

FORT DODGE.—FESSLER OPERA HOUSE (C. H. Smith, manager): Fox Brothers' Mystic World Nov. 22 failed to appear; reported closed at Waterloo.

M'GREGOR.—THE BERGMAN (Edward Bergman, manager): Young Brothers' U. T. C. 6.

IOWA FALLS.—COWAN'S OPERA HOUSE (E. O. Ellsworth, manager): Dark.

KANSAS.

TOPEKA.—CRAWFORD OPERA HOUSE (O. T. Crawford, manager): Under the Dome Nov. 20; good business; scenic effects splendid; dancing of Madeline Hunt made a hit. Alabama 21; fair business. Jefferson De Angelis and one of the best cos. of the season presented The Jolly Musketeer to a crowded house 22; the opera was finely staged and costumed; Mr. De Angelis' songs won repeated encores; Harry McDonough and Hubert Wilke shared honors with the star; Grace Van Studdiford has a remarkably sweet voice; Hilda Hollins, Maud Hollins, Lenore Soulier, Edwin A. Tester, Frederick K. Logan, and Herman Steinman were generously applauded. Martin's U. T. C. 23; good business; general satisfaction.——GRAND OPERA HOUSE (James L. King, manager): Vanity Fair 24, 25; topheavy business; fair performances.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): A Black Sheep Nov. 20; good performance; large house. Scott's Minstrels 23; good performance and business. Stetson's U. T. C. 24, 25; satisfactory performances; good business. Two Married Men 30; large and well pleased audiences. Jefferson Comedy co. 12. Faust 14. The Spider and the Fly 15.——AUDITORIUM (C. W. Bitting, manager): Boston Symphony Orchestra 27; satisfactory entertainment; large audience.

PARSONS.—EDWARDS' OPERA HOUSE (Howard Graves, manager): A Black Sheep entertained largest house of season Nov. 23. Janette Lewis co. 27-2 in Pawn Ticket 210, Miss Saratoga, Always on Time, The Pearl of Savoy, Sis Plunkard, and The Crystal Cross; opened to crowded house. The Spider and the Fly 5. Maloney's Wedding 9. Morrison's Faust 11. Martin's U. T. C. 13. A Turkish Bath 16.

LEAVENWORTH.—NEW CRAWFORD OPERA HOUSE (M. J. Cunningham, manager): Two Jolly Rovers Nov. 21; poor business. Al W. Martin's U. T. C. 22; good business. Two Married Men 26. Jefferson De Angelis in The Jolly Musketeer 27; splendid performance; fair business.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Under the Dome Nov. 21 pleased a large audience. Scott's Minstrels gave good performance to good business 27. Aunt Jerusha 30. Stetson's U. T. C. 2. St. George Hussey 9. The Great Northwest 14.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Paul Kauvar Nov. 20, with E. R. Spencer and Isabel Pengra in the leading holes; excellent performance; business largest of season. The Hustler had fair house 21; fair performance. A Black Sheep 28. Stetson's U. T. C. 30.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Royer Brothers' U. T. C. Nov. 20; poor co.; small audience. Under the Dome 22 pleased a large audience. Scott's Minstrels 25; fine house; good co. Redmond Dramatic co. 26-2. Black 400 4. Chase-Lister co. 11-16. Sie Hassam Ben Ali 16 canceled.

OTTAWA.—THE ROHRBAUGH THEATRE (G. F. Kaiser, manager): Boston Ladies' Symphony Orchestra Nov. 22; excellent programme; large audience. Martin's U. T. C. 25; big business; performance satisfactory. Scott's Minstrels 5.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Morey's Stock co. Nov. 20-25 in The Royal Slave, A Noble Revenge, Monte Cristo, In Pennsylvania, Faust, Cinderella, and Uncle Sam in Cuba; large business; entire satisfaction.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Scott's Minstrels pleased a large house Nov. 21. A Black Sheep to largest house of season 22; co. good. The Wheel of Fortune, an inferior attraction, to a small house 25. Under the Dome 2.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, manager): Paul Gilmore in The Three Musketeers Nov. 23; good house; excellent performance. Under the Dome 28; fair house; satisfactory performance. McCarthy's Mishaps 8.

ATCHISON.—THEATRE (John Seaton, manager): Two Jolly Rovers to a large house Nov. 24; audience pleased. Aunt Jerusha 28. Scott's Minstrels 30. A Black Sheep 2.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): The Hustler Nov. 20; good house. A Black Sheep 24; packed house; co. excellent. Stetson's U. T. C. 29. St. George Hussey 1. Two Married men 2.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): U. T. C. Nov. 22; good house; fair performance.

LAWRENCE.—BOWERSOCK OPERA HOUSE (Irving Hill, manager): Martin's U. T. C. Nov. 24; good business; co. fair. A Black Sheep 29.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Two Married Men Nov. 24; good business and performance.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Aunt Jerusha Nov. 29. Stetson's U. T. C. 5. Side Tracked 16.

KENTUCKY.

ASHLAND.—THE NEW ASHLAND (Bryan and Martin, managers): Ferguson Brothers' Comedy co. Nov. 23-25 presented A Wife's Peril, Outwitted, and vaudeville to large audiences; fine performances. The Finish of Mr. Fresh 27; good house; patrons pleased. Powhatan (local) 1. John Griffith 7.——ITEM: Richard Marsden, Violet Marsden, Verna May, Howard Melville, and T. J. Launners joined Ferguson Brothers here.

RICHMOND.—WHITE-BUSH OPERA HOUSE (White and Bush, managers): Nashville Students and Gideon's Minstrels Nov. 23; S. R. O.; fair performance. Williams Comedy co. 28 in East Lynne; small business. John Griffith 9. Protopapas' Vaudeville co. 12.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): His Excellency the Governor Nov. 23. Nashville Students and Gideon's Minstrels 27; good house; fair performance. The Air Ship 29; fair house; performance poor.

PARIS.—GRAND OPERA HOUSE (S. E. Boreland, manager): The Air Ship Nov. 27; good business; poor performance. Creston Clarke in The Last of His Race 29; good business; performance good. Just Before Dawn 7. Protopapa's Vaudeville co. 14. The Paiges 25-30.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Van Dyke and Eaton co. Nov. 23-25 to crowded houses, presenting A Tallow Candle, Across the Trail, The Signal of Liberty, The Daughter of the Regiment, and An Enemy to the Czar. Nashville Students 29. Chattanooga 4. Phroso 7.

HENDERSON.—OPERA HOUSE (Leon L. Levi, manager): Mr. Plaster of Paris Nov. 22; good house; performance good. Paul Kauvar 29. Nashville Students 30. Chattanooga 2. Van Dyke and Eaton co. 4-9.

FRANKFORT.—CAPITOL OPERA HOUSE (Thomas Heffner, manager): Mr. Plaster of Paris Nov. 20; poor business; performance fair. Creston Clarke 27. The Air Ship 28.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Because She Loved Him So Nov. 21. Mr. Plaster of Paris; fair business; performance good. Chattanooga 1.

ELKTON.—WELLS' OPERA HOUSE (H. Goodman, manager): Della Rocco Specialty co. Nov. 24; fair house; poor performance. Nashville Students and Gideon's Minstrels 5.

SOMERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): Dark.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): Clarke's Female Minstrels Nov. 20; large house; poor show; at the end of the third act the audience caused the management to ring down the curtain and refund money. James-Kidder-Hanford co. in The School for Scandal and Macbeth 25, 26; large houses pleased. Manhattan Stock co. 27-2.

BATON ROUGE.—PIKE'S OPERA HOUSE: This theatre has been sold and will be torn town after 4, on which date Uncle Josh Spruceby will appear.——ITEM: The Elks' New Opera House will be begun on Jan. 1. Baton Rouge is practically cut out of attractions for this season.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): The Stowaway 1. James-Kidder-Hanford co. 9.

MONROE.—OPERA HOUSE (I. Sugar, manager): [illegible]

MAINE.

PORTLAND.—JEFFERSON THEATRE (Fay Brothers and Hosford, managers): Hi Henry's Minstrels Nov. 24, 25 were well received. Bartley McCullum in 'Way Down East 27-2; good business. Because She Loved Him So 4. Grau Opera co. 14.——PORTLAND THEATRE (M. J. Garrity, manager): Culhane, Chace and Weston's Minstrels 27, 28; fair attendance. The American Girl 29, 30 to capacity. On Land and Sea 1, 2. Dewey's Reception 5, 6. A Lion's Heart 7.——ITEMS: Paderewski is underlined for a recital at City Hall Jan. 16.—Frankie St. John, who is playing lead in The American Girl, is a native of this city.—Bartley McCullum, of 'Way Down East co., is receiving flattering attentions here this week.—There was an enjoyable social session at the Elks' rooms 29.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): The American Girl pleased a fair house Nov. 25. Elroy Stock co. opened for a week to capacity 27. Repertoire: The White Squadron, The Land of the Midnight Sun, The Police Patrol, Northern Lights, She, The District Fair, and An Actor's Romance. On Land and Sea 4.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Frankie Carpenter opened for a week to S. R. O. Nov. 27, repeating her former successes. On Land and Sea 7. Alma Chester co. 11-16.——THE NOROMBEGA (F. W. Reed, manager): Anna Eva Fay closed a week to big business 25.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett, manager): Hi Henry's Minstrels Nov. 27; S. R. O.; fine performance; receipts $435.50. The American Girl 1. On Land and Sea 5. Dewey's Reception 11. Middaugh's U. T. C. 12. The Sidewalks of New York 18.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Culhane, Chace and Weston's Minstrels Nov. 23 to capacity; audience pleased. On Land and Sea 6. Dewey's Reception 10.

BELFAST.—OPERA HOUSE (Brax and Maxfield, managers): Hi Henry's Minstrels Nov. 28 delighted a full house. Dewey's Reception 9.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Lorraine Hollis in Camille Nov. 23; good performance; fair house. Huntley-Jackson co. opened for a week 27 to S. R. O. Bills for the week: The Tornado, My Maryland, The Fast Mail, The Golden Giant Mine, The Defaulter, For Liberty and Love, and Rip Van Winkle. Little Irene Myers co. 11-16. A Bachelor's Baby 18. Robert B. Mantell 23.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): Hime, spiritualist, to small house Nov. 23. The Corner Grocery gave satisfaction to large audience 24. The Gondoliers 3. The Fast Mail 6.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, manager): The Corner Grocery pleased a large house Nov. 28. Sun's Minstrels 6. The Fast Mail 9. Muldoon's Picnic 12.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): A Stranger in a Strange Land pleased a large house Nov. 24, and W. A. Kennedy, Cyril Scott, and George Osborne proved an able laugh-making trio. The Sunshine of Paradise Alley with several of the original rays again shining did fair business 25. Mrs. Patee, Mary Thompson, and John Walsh were much welcomed. Francis Wilson 30 in Cyrano de Bergerac. Hearts of Oak 1, 2. Vogel and Deming's Minstrels 4. Stetson's U. T. C. 8, 9. W. H. Crane 11. Stuart Robson 12. Andrew Mack 13.——ITEM: Francis Wilson, who left Waterbury, Conn., after his co., missed connections at Hartford Thanksgiving day, and had to hire a special train to get here for the matinee. The engine was stopped at the lower part of the city so Wilson could cut across, and he appeared breathless on the stage at 3 o'clock, just as the audience began to fear no Cyrano. He made one of his speeches, throwing bouquets at the N. Y., N. H. & H. road for its dispatch, and gave the impression that the wheels only touched the high spots on the rails during his flying trip. His junket cost him $65, which is $64.50 above the regular tariff. Mr. Wilson is now engaged between acts in memorizing time tables.

EDWIN DWIGHT.

NORTH ADAMS.—COLUMBIA THEATRE (James A. Reagen, manager): Corse Payton Stock co. closed a successful week Nov. 25. John Francis Gilder, assisted by Petrini's band and the Chaminade Quartette, gave a delightful entertainment 29. Stetson's U. T. C. 4. The Span of Life 5.——WILSON THEATRE (Thomas Hanley, manager): Fred Williams' Birds of a Feather co., advertised as the original Mora co., presented a repertoire including Rhoda, Pretty Poll, etc., opening to good business. The co. was much below the standard and the attendance fell off rapidly. Baby Grace and Harry Howard, singers, were clever, and the leading attraction of the show. The Harpers 5.——ITEMS: At the Thanksgiving festival in St. Joseph's Hall a number of young people put on Couldn't Read English, a farce, in good style. A musical programme was also given.—The Sons of Veterans are talking of putting on another war drama.—Bernice Castello, an impersonator and dramatic reader, appeared at the Congregational Church 1 and made a decided hit.—At the last session of the Elks, O'Brien and Howard, of the Fred. Williams co. gave an entertainment, assisted by Dr. McGrath and William F. Smith, the latter an old-time professional. The lodge is soon to move into its new hall.

LYNN.—THEATRE (Dodge and Harrison, managers): Dexter and O'Neill Stock co. did not appear Nov. 27-29. Joseph J. Dowling and Myra Davis Co. 30-2. Alma Chester co. 4-9. 'Way Down East 11-13. The Streets of New York 14. The Cuckoo 15.——WATSON'S OPERA HOUSE (C. C. Stumm manager): The Grass Widows 23-25 gave satisfaction to big business. Isham's Octoroons 27-29 gave satisfaction to crowded houses. Irwin's Majestics 30-2. The Real Widow Brown 4-6. The Sleeping City 7-9. The Irish Alderman 11-13.——ITEMS: Charles Cash, advertising agent with Watson's Opera House, who has been ill for three weeks, is now convalescent.—Robert Dean, stage carpenter of the Phelan co., fractured two of his ribs while unloading scenery from a transfer wagon here.

HAVERHILL.—ACADEMY OF MUSIC (J. F. West, manager): Peck's Bad Boy Nov. 25; fair performance and house. Phelan Stock co. 27-2 proved the best repertoire co. here this season; houses crowded. Repertoire: Forgiven, Lady Audley's Secret, Held by the Enemy., As in a Looking Glass, Captain Swift, Monte Cristo, and The Strange adventures of Captain Bennett. Because She Loved Him So 5. Morrison's Faust 6. 'Way Down East 8, 9. Waite's Comedy co. 11-23.——ITEMS: The local lodge of Elks will hold their first public memorial service in the Academy of Music 3.—Susette Willey, of the Empire Stock co. visited her home in this city recently.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Maude Hillman played to big business Nov. 27-2. Thanksgiving day the house was packed at both performances. Repertoire: Special Delivery, The Land of the Living, Charity Bess, Guilty Without Crime, The New South, Shaft No. 2, East Lynne, A Hidden Past, The Broker's Daughter, and Oliver Twist. Vaudeville by Little Lotta, W. A. Dillon, W. E. Chamberlain, and The California Trio. Andrew Mack 6. Because She Loved Him So 7. Culhane, Chace, and Weston's Minstrels 8, 9. Elroy Stock co. 11-16. A Hot Old Time 20. The Span of Life 21. Katherine Rober 25-30.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Devil's Auction Nov. 23; large house; excellent performance. The Span of Life to good business 24, 25. Empire Stock co. opened 27 for week to big business. Plays presented: The Stowaway, Heart of the Klondike, The Burglar, Fallen Among Thieves, The Great Monopoly, On the Bowery, Between the Acts, and Beyond Pardon. Bennett and Moulton co. 4-9.——DEWEY THEATRE (W. H. Ashton, manager): Isham's Octoroons gave first-class performances to fair houses Nov. 23-25. Fleur de Lis Burlesquers 30-2. Wine Woman and Song 7-9.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Reniger, managers): Alma Chester opened for a week Nov. 27, presenting Slaves of Gold to capacity. In spite of discouraging local conditions business continued good with Dangers of a Great City, The Great Northwest, Wages of Sin, Hermine or Cross of Gold, At Fort Bliss, Strife, and Inshavogue. Miss Chester scored a most pronounced hit, and J. Irving White, Harry E. McKee, and Will J. Kennedy deserve special mention. His Only Son (local) 4. 'Way Down East 6. The American Girl 9. Rice's Comedians 11-16.

FITCHBURG.—CUMINGS' THEATRE (G. E. Sanderson, manager): The Heart of Chicago pleased a large audience Nov. 23. Frank Weed and Vera Hamilton deserve mention. The Sidewalks of New York 25; fair business; failed to give satisfaction. The Real Widow Brown 13. Hi Henry's Minstrels 14. The Cuckoo 16.——WHITNEY OPERA HOUSE (Spinney and Oldfield, managers): Alma Chester co. 20-25; fair business. Waite's Stock co., supporting N. S. Wood, opened 27 in Out in the Streets to good business Empire Stock co. 4-9.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Waite's Stock co. finished their week Nov. 25, having averaged large houses. Lost in New York 28, 29, canceled. A Grip of Steel opened Thanksgiving Day for three days to S. R. O. King's Dramatic co. 4-9. At the White Horse Tavern 12. Because She Loved Him So 14.——DEWEY (Phil. Sheridan, manager): The Dazzler 23-25 deserved better business than it drew. A Trip to Coney Island Burlesquers 30-2. Bowery Burlesquers 4-6. Wine, Woman and Song 7-9.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Peck's Bad Boy had a fair house Nov. 23. Devil's Auction did a good business 24. Morrison Comedy co. opened for a week in Blue Grass to large and pleased audience 27. Andrew Mack 7. Because She Loved Him So 8.——OPERA HOUSE (I. W. Sanderson, manager): Middaugh's U. T. C. co. did a light business 23, 24. Billy Van's Minstrels did fair business 25. A Trip to Coney Island did good business 27-29.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): Corse Payton's Stock co. closed a week Nov. 25; satisfactory business. The Sunshine of Paradise Alley 27, and Hearts of Oak 30; large audiences at both. Vogel and Deming's Minstrels 2. Stetson's U. T. C. 6.——EMPIRE (T. F. Murray, manager): How Hopper was Side Tracked 27-29; large attendance. Little Trixie 30-2 opened to good business.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): J. K. Emmet and Lottie Gilson in Fritz in a Mad House 30-1; large houses. Lewis Morrison in Faust 2. Corse Payton Stock co. 4-9.——NEW MUSIC HALL (W. H. Boody, manager): Crackerjacks 27-29; large houses. Isham's Octoroons 30-2; good houses.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): A Grip of Steel to poor business Nov. 27; performance excellent. Hearts of Oak 29 satisfied a good house. [illegible] 4. The Span of Life 6. A Hot Old Time [illegible] 8. Victoria Burlesquers 9.——BURBANK CASINO (George A. Burbank, manager): The Sunshine of Paradise Alley 4. Stetson's U. T. C. 5.

WORCESTER.—THEATRE (Felix R. Wendelschaefer, manager): Toll Gate Inn was the holiday attraction Nov. 30, and proved fairly successful. Princess Phoss 4-9.——LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): Have You Seen Smith, although an extremely gauzy piece of work, did a prosperous business 27-2. A Man of Mystery 4-9.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Jessie Harcourt co. opened for a week Nov. 27 to S. R. O. followed by big business. Plays presented: The Captain's Mate, Love and Law, The Kentuckian, The Two Orphans, The Phoenix, O'Day the Alderman, Fair Play, and The Gold King.

WEST GARDNER.—GARDNER OPERA HOUSE (F. B. Edgell, manager): Corse Payton Stock co. opened for a week Nov. 27 to a large house and pleased. Plays: A Parisian Princess, The Thirst for Gold, A Gigantic Liar, The Galley Slave, The Octoroon, Driven from Home, and The Black Ruby.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Sawtelle Dramatic co. Nov. 20-25; large business; co. good. Jessie Harcourt co. (return engagement) 4-9.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawlor, manager): A Patriot Spy Nov. 27 canceled. Faust 2 and Banda Rossa 7 changed to later dates. Vogel and Deming's Minstrels changed from 12 to 7.

WESTFIELD.—OPERA HOUSE (C. Clinton Clark, manager): The Heart of Chicago Nov. 25; fair house; pleased audience. Little Trixie 27 to small house; acceptable performance.

MARLBOROUGH.—THEATRE (F. W. Riley, manager): The Span of Life Nov. 30; good co.; excellent business. Corse Payton Southern Stock co. 4-9.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Perry, manager): The Real Widow Brown Nov. 28, 29; good business. Skipped by the Light of the Moon 1. Morrison's Faust 4.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): The Span of Life 2. Biograph 4-6. Devil's Auction 11. The Real Widow Brown 15.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Zaza Nov. 21. Tim Murphy 30. A Child of the South 1.——BECKER'S OPERA HOUSE (O. C. Becker, manager): This new house was formally opened 27 by the Frisbie Stock co. to S. R. O. The house will be run throughout the entire season at popular prices and will no doubt command a good patronage.

GRAND RAPIDS.—POWERS (O. Stair, manager): Zaza was presented by an incompetent co. Nov. 25 before a fair sized audience. Because She Loved Him So 30. Otis Skinner 6.——GRAND (O. Stair, manager): Knobs o' Tennessee 23-25; good business. Johnny on the Spot opened to large business 26, but owing to the mediocrity of the performance receipts fell off 27-29. Seth Haskins 30-2.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): A Trip to Coontown pleased a large house Nov. 24. A Child of the South fairly pleased a fair audience 27. Remember the Maine 8. A Texas Steer 13. Over the Fence 15. The Evil Eye 19. Harrison J. Wolfe 25. Brown's in Town 27.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): A Trip to Coontown Nov. 23; good house; general satisfaction. The Turtle 24; light business; inferior performance. Zaza 27. A Texas Steer 4. The Limited Mail 7.——GRAND OPERA HOUSE (Lee Getter, manager): Indian Maidens 4.

ADRIAN.—NEW CROSSWELL OPERA HOUSE (C. D. Hardy, manager): Harry Shannon Dramatic co. opened for a week Nov. 27 in The Postmaster's Daughter, giving satisfaction to good house. Elks' Minstrels 5. The Three Musketeers 7.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Herrmann the Great crowded the house to the doors Nov. 22 and gave satisfaction. Lovitt's Boston Stars 29. Vivograph 30. A Child of the South 6.

MUSKEGON.—OPERA HOUSE (Cayan and McGraft, managers): The Spy of Tennessee Nov. 25, 26 failed to appear. Passion Play Pictures 30. Because She Loved Him So 1.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): The Turtle Nov. 25; fair house; co. good. A Texas Steer 2. Professor John H. De Mott 4. Elias Day 19.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): Zaza Nov. 24. A Child of the South had a small house 28. Because She Loved Him So. 6. Remember the Maine 7.

MARSHALL.—NEW EAGLE OPERA HOUSE (Watson and Hoskins, managers): A Child of the South Nov. 25; excellent business; performance good. Frank Tucker co. 27-2.

BAY CITY.—WOODS' OPERA HOUSE (F. P. Walter, manager): Zaza Nov. 22. A Child of the South 30. Tim Murphy 1.

JACKSON.—ATHENAEUM (H. J. Porter, manager): A Trip to Coontown Nov. 25; good business. The Cherry Pickers 30. Because She Loved Him So 5.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): A Child of the South Nov. 29. Tim Murphy 2.

PORT HURON.—CITY OPERA HOUS (L. T. Bennett, manager): Zaza Nov. 21.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE L. H. Freusdorf, manager): A Child of the South 5.

MANISTEE.—THE GRAND (Edward Johnson, manager): Dark.

OWOSSO.—SALISBURY'S OPERA HOUSE (C. E. Salisbury, manager): A Child of the South 2.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): A Milk White Flag Nov. 21; large house; excellent co. and performance. Human Hearts 24; large house pleased. At Gay Coney Island 29. Remember the Maine 30. Bijou Comedy co. 7-9. Neill Stock co. 12.

WASECA.—WARD'S OPERA HOUSE (E. W. Ward, manager): The Great Northwest Nov. 24; big business; co. fair. William Owen 27 gave satisfaction to capacity in Richelieu. The Signal of Liberty 14. Passion Play Pictures 12.——OPERA HOUSE (A. D. Goodman, manager): Dark.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): The Great Northwest Nov. 22 pleased fair business. Max Bendix Concert co. 23; pleased audience; good business. The Girl from Chili 25; good performance; poor business. William Owen 28.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Kelly's Kids to good business Nov. 20; good specialties. The Great Northwest 27. A Colonial Girl 1.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The Girl from Chili Nov. 20; good business; satisfaction given. Remember the Maine 22; large audience.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Remember the Maine to a fair audience Nov. 23; every one pleased. Downie's co. 29, 30.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): The Great Northwest Nov. 20, 21; excellent performances; packed houses. Max Bendix Concert co. 24; fair performance; fair audience.

LUVERNE.—OPERA HOUSE: (Laugharn and Campbell, managers): True Blue (local) 1, 2.

MISSISSIPPI.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, manager): James-Kidder-Hanford co. Nov. 22 in Macbeth; crowded house; excellent performance. Corinne in The Little Host 23; fair house; good production. Lewis Morrison presented Frederick the Great 25 to S. R. O.; excellent presentation. Shore Acres 26; good house; fine performance. Washburn's Minstrels 5. The Air Ship 7. Barlow Brothers' Minstrels 12. Jefferson De Angelis 15.

M'COMB CITY.—NEW OPERA HOUSE (C. W. Crabb, manager): Sheldon Stock co. Nov. 20-25 in Shall We Forgive Her, The Girl from Nowhere, True to Life, A Woman's Revenge, The Heart of the Sierras, and Ten Nights in a Barroom; splendid business. Hazel Harrison and Harry Lee are worthy of special mention. Uncle Josh Spruceby 11.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): The Three Musketeers Nov. 6; excellent performance; receipts $406. Because She Loved Him So. 13. Chattanooga 17; topheavy house pleased. Lewis Morrison in Frederick the Great 29; crowded house; receipts $[illegible]. Under the Dome 30. Shore Acres 4.

JACKSON.—ROBINSON'S OPERA HOUSE (M. G. Field, manager): Barlow's Minstrels Nov. 29; good

house. James-Kidder-Hanford co. 23 in The Winter's Tale to S. R. O.; audience delighted. What Happened to Jones 28. Mr. Plaster of Paris 1.

YAZOO CITY.—CITIZENS' OPERA HOUSE John Lear, manager): Barlow Brothers' Minstrels Nov. 21; S. R. O.; receipts $530; audience pleased. A Jay from Jaysville 4.

GREENVILLE.—LAKE'S OPERA HOUSE (H. E. March, manager): Lewis Morrison in Frederick the Great Nov. 22; full house; every one pleased. Shore Acres 6.

COLUMBUS. THEATRE (Mahon Brothers, manager): Lewis Morrison Nov. 23 in Frederick the Great; large audience; excellent performance. A Jay from Jaysville drew fairly 27.

TUPELO.—OPERA HOUSE (John Tripiet, manager): A Jay from Jaysville Nov. 29.

MISSOURI.

RICH HILL.—SANDERSON OPERA HOUSE (D. B. Hickey, manager): McCarthy's Mishaps gave satisfaction to a fair house Nov. 28. Martin's U. T. C. 28. Koontz and Delamater's Comedians 8, 9. A Turkish Bath 12. The Two Johns 14. Side Tracked 18. Della Rocco co. 23. Maloney's Wedding 27.——ITEMS: Amateurs are rehearsing The Moon in the Picture, a dramatization of Opie Reid's "Odd Folks" by C. Mahr, a local playwright. It will probably be presented about 16.—Ed. V. Rowland, an old professional, has located here in the cigar business and is doing well.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Gaskell's Stock co. Nov. 20, 21 and 23-25 in The World, Old Money Bags, The White Squadron, and The Late Mr. Jones; good business; gave satisfaction. Paul Kauvar 22 played to over $650; audience pleased. A Black Sheep 26, 27; packed houses; specialties good. Jefferson De Angelis 28. A Yenuine Yentleman 30, 1. St. George Hussey 2. Two Married Men 3. Mistakes Will Happen 4. Wang 5. The Spider and the Fly 6, 7. The Nominee 8. Scott's Minstrels 9. Hotel Topsy Turvy 10.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Jefferson De Angelis in The Jolly Musketeer Nov. 21; small house. Mistakes Will Happen 30.——LYCEUM THEATRE (C. U. Philley, manager): Martin's U. T. C. 19-21; packed houses. Two Jolly Rovers 22, 23; good business. The Spider and the Fly 24, 25; large crowds; performance good. Vanity Fair 26, 27; S. R. O.; performance good. A Guilty Mother 29, 30.

CARTHAGE.—GRAND OPERA HOUSE (Don C. Hamilton, manager): McCarthy's Mishaps Nov. 20; fair business; performance fair. A Black Sheep 25; good business; excellent co. Millard's Minstrels 27; fair business; performance poor. Martin's U. T. C. 1. The White Slave 2. Two Married Men 4. Scott's Minstrels 8. The Spider and the Fly 9.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): Paul Kauvar Nov. 21; good production; splendid house. The Hustler 23; first-class performance; good house. Jefferson De Angelis 29. U. T. C. 30. The Sporting Duchess 2.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): Dobbins Brothers' U. T. C. failed to materialize Nov. 28. Clark and Scott's Minstrels 29 canceled. Empire Theatre co. 30-2.

MARSHALL.—OPERA HOUSE (Striker and Patterson, managers): McCarthy's Mishaps Nov. 25; good house and attraction. Gaskell's Stock co. in The World 30.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Clark and Scott's Minstrels Nov. 27 failed to appear. Faust 6. Two Married Men 11. Vanity Fair 15.

MEXICO.—FERRIS GRAND (Hatton and Clendennin, managers): The White Slave 1. Della Rocco co. 9. Chase-Lister co. 11-16.

LOUISIANA.—BURNETT'S OPERA HOUSE (Max Michael, manager): Dark.——PARK'S OPERA HOUSE (E. A. Parks, manager): U. T. C. Nov. 25.

WEBB CITY.—OPERA HOUSE (W. S. Montgomery, manager): The Crows co. Nov. 19-25; big business.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Heiny, manager): Hans Hanson 6.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Pudd'nhead Wilson Nov. 19, 20 pleased good business. A Hot Old Time to good business 23-25. It was the funniest thing seen in Butte for a long time, and the specialties are excellent, especially the dancing of Annie St. Tel and John and Bertha Gleason. Black Patti's Troubadours 26-28. The Electrician 29. Mlle. Fifi 30-2. Human Hearts 3-6. Remember the Maine 10-12.——UNION FAMILY THEATRE (Dick P. Sutton, manager): The Woodward Stock co. opened its engagement 19-25 and did a big business in The Ensign; excellent co. The Three Musketeers 26-4. Incog 3-10.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): Black Patti's Troubadours Nov. 25; good performance; fair house. A Hot Old Time 28. Human Hearts 1.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): The Electricians 27. Mlle. Fifi 28. Daniel E. Bandman in The Merchant of Venice, supported by Mrs. Bandman and University Students 30.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): Mlle. Fifi Nov. 29. A Hot Old Time 30.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Black Patti's Troubadours Nov. 24; fair house; excellent performance. Human Hearts 29.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): Jefferson De Angelis in The Jolly Musketeer Nov. 20; crowded house; performance up to all requirements. Alabama 22; mediocre. London Glee Singers 24; unique programme of old and modern English songs, well received by overflowing house. The Spider and the Fly 30. Philharmonic Orchestra 1. A Guilty Mother 2. Modjeska 4. Boston Ladies' Symphony Orchestra 5. The Christian 7. Hotel Topsy Turvy 8. The Telephone Girl 9.——THE FUNKE (Crawford and Zehrung, managers): Vanity Fair 21-23; good houses; fair vaudeville bills. The Harbecks were the best feature. Myles McCarthy in Dear Hearts of Ireland 24, 25; good houses; well balanced co. St. George Hussey in The Wealthy Widow Wiggles 27; crowded house; loud and wholesome fun. Two Jolly Rovers 28-30.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): Miss St. George Hussey co. in The Wealthy Widow Wiggles Nov. 23; good house. Miss Hussey is an Irish comedienne of more than average ability. The production would have pleased more had the support been stronger. The Spider and the Fly 29.——AUDITORIUM (G. L. Platt, manager): Dark.——ITEM: The London Glee Singers opened the Beatrice Literary Club lecture and musical course 27 to the capacity of the house, and pleased the audience.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager): Two Married Men pleased a good house Nov. 21. Aunt Jerusha 27; poor business; fair performance. A Night off (local) 30. A Guilty Mother 1. Al. G. Field's Minstrels 5. The Telephone Girl 8. A Yenuine Yentleman 9.

FAIRBURY.—OPERA HOUSE (Simpkins and Gregory, managers): The Wheel of Fortune Nov. 2 canceled. The Spider and the Fly 27. St. George Hussey 28. Monte Cristo 9.——STEELE'S OPERA HOUSE (A. V. Pease, manager): The Real Widow Brown 16.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): St. George Hussey in The Widow Wiggles Nov. 21; fair business; satisfaction given. Ben Hendricks in A Yenuine Yentleman 24; fair business. Della Pringle co. 4-9. Humpty Dumpty 12. A Breezy Time 15.

FREMONT.—LOVE'S THEATRE (M. M. Irwin, manager): Dark on account of improvements.——ITEM: Charles Ellis, of Chicago, has arrived and will assist Manager Irwin by looking after the advertising and front of the house.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Alabama to small business Nov. 23; performance good. Della Pringle co. 2. Bitner Theatre co. 14-16.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Miss St. George Hussey in The Widow Wiggles Nov. 24; fair business; good performance. A Romance of Coon Hollow 26.

HASTINGS.—KERR OPERA HOUSE (W. Schellak, manager): The Wealthy Widow Wiggles co. Nov. 22; fair audience; poor supporting co. A Yenuine Yentleman 25; large audience.

CENTRAL CITY.—GRAND OPERA HOUSE (N. R. Persinger, manager): Gilhooley's Reception Nov. 23; performance fair; receipts $52. Side Tracked 7.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Vanity Fair Nov. 20; fair house; good performance.

YORK.—THE AUDITORIUM (Huffman and Son, managers): Dark.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Alabama 29 canceled.

NORFOLK.—MARQUARDT'S HALL (A. J. Durland, manager): Gilhooley's Reception 1.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): 'Way Down East Nov. 23-25 gave satisfaction to large houses. Morrison's Faust 30. La Belle Russe 2. Andrew Mack 4.——PARK THEATRE (Ormsby A. Court, manager): Jessie Harcourt finished week of 25 to fair business. The Sleeping City 27-29 pleased good houses. Crackerjacks 30-2. Elroy Stock co. 4-9.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Biograph Nov. 30. 'Way Down East 4.——FOLSOM OPERA HOUSE (Lowe and Stone, managers): Middaugh's U. T. C. 5. Mabel Florence 7.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): The Gay Debutante Nov. 24 pleased a fair house. Morrison's Faust 29; large and delighted audience. The Sleeping City 30. U. T. C. 2. Dewey's Reception 4.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): The American Girl to large audience Nov. 24; performance good. Dewey's Reception 2. A Lion's Heart 6. Robinson Opera co. 18.

DOVER CITY.—OPERA HOUSE (George H. Demeritt, manager): Hi Henry's Minstrels Nov. 23; large and pleased audience. Shea-McAuliffe Comedy co. 4-9.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): La Belle Russe 7. Shea-McAuliffe co. 11-16.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Corse Payton Comedy co. continued their most successful engagement here Nov. 27-2. The vaudeville numbers were entirely changed. The Sutcliffe Family, and Mlle. Irene and her dog Zaza being the new attractions. The new plays were A Parisian Princess, Drifted Apart, Camille, The Galley Slave, and East Lynne. Houses crowded at each performance. Diamond Brothers' Minstrels 5, 6. Daughters of the Poor 8. What Happened to Jones 9. The Heart of Chicago 13. Chauncey Olcott 16. Bon Ton Stock co. 18-23.——NEW PEOPLE'S THEATRE (Fred Ruhlman, manager): Business with the Jeffries-Sharkey fight was very good 30-2. The Gay 400 Burlesquers started in well. Girls from Gay Paris 4-9.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): The Slaves of Sin, The Man-o'-Warsman, and Dr. Jekyll and Mr. Hyde were presented by Thomas E. Shea Nov. 27-2; co. excellent People were turned away 27 and 30. Uncle Josh Spruceby 4-6. Under the Dome 7-9.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager): Bon Ton Stock co. Nov. 27-2. Co. is new to this vicinity, and therefore opened to only fair business.——COLUMBIA THEATRE (John T. Platt, manager): Little Lord Fauntleroy 30; co. and performance fair; light business.

PLAINFIELD.—STILLMAN MUSIC HALL (Maze Edwards, manager): The Little Minister Nov. 28. Under the Dome 30; big business; pleased audience. Diamond Brothers' Minstrels 4. The Village Postmaster 6. Peck's Bad Boy 9.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): For Fair Virginia Nov. 27; large audience. My Friend from India 30; S. R. O.; co. good.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Fiske Jubilee Singers Nov. 30. Under the Dome 1. Diamond Brothers' Minstrels 2. Daughters of the Poor 5. Peck's Bad Boy 7.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Under the Dome Nov. 29; good business; performance excellent. Peck's Bad Boy 4.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): The Dazzler 1. Dr. Jekyll and Mr. Hyde 19.

BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): Juvenile Minstrel co. Nov. 30.

NEVADA.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): A Breach of Promise to light business Nov. 22.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (Ed Piper, manager): A Breach of Promise Nov. 22; good house; performance good. Jesse Shirley co. 4-9.

NEW MEXICO.

ALBUQUERQUE.—NEW ALBUQUERQUE THEATRE (Charles F. Riggs, manager): Dark.——ORCHESTRION HALL (Charles F. Riggs, manager): The Hottest Coon in Dixie Nov. 19, 20; good performances; fair audiences.

ALBUQUERQUE.—NEW THEATRE (Charles F. Riggs, manager): Dark.——ORCHESTRION HALL (Charles F. Riggs, manager): The Hottest Coon in Dixie 19, 20. A Celebrated Case 24. Paul Gilmore 26. Frederick Warde 28.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Duncan, manager): Frederick Warde Nov. 27.

NEW YORK.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Blue Jeans Nov. 25; large and enthusiastic audience. Lyric Stock co. presented The Ironmaster 30 to a well filled house; audience not pleased. Under the City Lamps 5. A Young Wife 11. Guy Brothers' Minstrels 16. La Belle Russe 21. A Man of Mystery 26.——BROADWAY THEATRE (George L. Corless, manager): Thatcher's Minstrels 5 postponed.——ITEM: The executive staff of Theatre Saratoga for the coming season is Bernard Brunner, representative; F. C. Mallery, treasurer; Carlyle R. Sherlock, assistant treasurer; Lew Cook, leader of orchestra; G. H. Ellsworth, head usher; George D. Hodges, advertising agent and stage carpenter; B. McEwen, electrician; E. Hudson, property man; George Lamb, doorman, and Daniel Hickey, janitor.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Blue Jeans drew a fair sized audience Nov. 24. Ethel Barrington deserves special mention. The Heart of Maryland packed the house 25; performance excellent. The Lobster was greeted by a small house 27; entertainment good. Howard Hall in The Soldier of the Empire deserved a packed house 28. The small audience present was treated to one of the best plays of the season. D'Ormond-Fuller co. 2. A Hot Old Time 6. A Trip to Coontown 8. A young Wife 12. Hearts of the Blue Ridge 15. A Man of Mystery 16.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): The Village Postmaster to big business Nov. 23; audience delighted. A Temperance Town to good business 25; audience satisfied. Wolford-Sheridan Stock co. 27-2 to big business in The Parson's Wife, In Her Power, The Pulse of New York, Lady Audley's Secret, Night on the Mississippi, Drifted Apart, A Soldier of France, The Octoroon, and The Dark Secret. Under the City Lamps 4.——ITEM: Mamie Gallagher, the dancer, is spending a few days at her home here.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Nellie McHenry in Green Room Fun Nov. 23; fair house. Julie Rive-King 24; fair house. Jack and the Beanstalk 25. Lincoln's Ten Nights in a Barroom 27; fair business. What Happened to Jones 28; good house. The King of the Opium Ring 29. Side Tracked 30. The Irish Alderman 2. Stuart Robson 5. Mittenthal Stock co. 6, 7. Hearts of Oak 8.——GLOBE THEATRE (E. L. Johnson, manager): Go-Won-Go Mohawk in Wep-To-No-Mah 23-25; fair business. The Gilded World 27-29; good business. Manager Johnson's Stock co. 30-2.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; John L. Kerr, manager): A Stranger in a Strange Land pleased a fair sized house Nov. 22. Green Room Fun to light house 28. Performance poor. Vladimir De Pachmann 1. The Heart of Maryland 2. Stuart Robson 7.——BASTABLE THEATRE (Sam S. Shubert, manager): A Hot Old Time pleased large houses 23-25. The Evil Eye to good business 27-29; performance satisfactory. Devil's Island 30-2. Shannon of the Sixth 4-6. When London Sleeps 7-9.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Devil's Island by an excellent co. attracted large audiences Nov. 27-29. The Evil Eye 30-2 pleased full houses. When London Sleeps 4-6.——EMPIRE THEATRE (Harry C. Jacobs, manager): Side Tracked 27-29; attendance large. Gertrude Barnes and Eugene O'Connon carried off the honors. The World Against Her 4-6.——LYCEUM THEATRE (A. E. Wolff, manager): The Heart of Maryland 30; good house. Jack and the Beanstalk 2.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): The Evil Eye Nov. 22 pleased a large audience. A Stranger in a Strange Land 23 to good business. The Village Postmaster 24. Chauncey Olcott 25. Stuart Robson in Oliver Goldsmith 30. Thomas Q. Seabrooke Dec. 1.——JACOBS' THEATRE (H. R. Jacobs, manager): The Lobster 23-25 opened to S. R. O. Fisher and Carroll had a team that will make anything go. The co. includes Lawrence and Harrington, Sylvia Starr, Gertrude Fort, Helena Salinger, and others. In Atlantic City 27-29; fair houses. Under the City Lamps 30-2.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Bennett and Moulton co. filled the house Nov. 13-18, presenting Darkest Russia, Dad's Girl, A Daughter of the South, The Senator's Wife, The Prisoners of Algiers, Darkest Russia, The Three Imperial Guardsmen, The Pearl of Savoy, and A Girl of the Mines. Under the Red Robe pleased a large audience 20. The King of the Opium Ring crowded the house 21 and gave satisfaction. The Evil Eye 25. Jack and the Beanstalk 29. Sam T. Jack's co. 30. Guy Brothers' Minstrels 1.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): The Evil Eye delighted a large audience Nov. 23. Chauncey Olcott presented A Romance of Athlone 24. Side Tracked 25; large business. A Temperance Town 27; full house. The Heart of Maryland to packed house 28. A Young Wife 5, 6. Toll Gate Inn 7. Stuart Robson 11.——ITEM: John P. Moore, baritone of this city, has joined Vogel and Deming's Minstrels.

YONKERS.—MUSIC HALL (William J. Bright, manager): Bennett-Moulton co. Nov. 27-2; good houses. Clara Turner made a hit. Plays: Darkest Russia, A Country Girl, All the Comforts of Home, Beyond the Rockies, The Three Imperial Guardsmen, A Prisoner of Algiers, Dad's Girl, Wife No. 2, and Fanchon the Cricket. Under the Dome 4.——ITEM: The ushers and attendants here have new gray uniforms.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): The Evil Eye Nov. 24; pleased medium house. Thatcher's Minstrels 29. Jack and the Beanstalk 1. The Heart of Maryland 5. Blue Jeans 7. Toll Gate Inn 11. Morrison's Faust 15. Devil's Auction 21.——FITZHUGH HALL: Sam. T. Jack's Own co. 28, 29; full houses. Metropolitan Burlesquers 30. Jeffries-Sharkey fight pictures 8, 9.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): The Heart of Maryland Nov. 24; large audience; fine performance. Blue Jeans 27 pleased a fair audience. International Operatic co. 30. Thatcher's Minstrels 2. A Hot Old Time 4. Toll Gate Inn 6. The Irish Alderman 8.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): George Thatcher's Minstrels pleased a fair house Nov. 25. What Happened to Jones to good business 27; performance excellent. Jack and the Beanstalk 28. The King of the Opium Ring to crowded house 30. Stuart Robson 6. The Heart of Maryland 9. The Sorrows of Satan 12. Hearts of Oak 15. In Paradise 16.

ONEONTA.—NEW THEATRE (George B. Baird, manager): D'Ormond-Fuller co. 23-25; fair business; poor performances. Plays presented: The Musketeers, Virginians, The Players, and The Shipmaster. The Ottumwas pleased large audience 28. A Hot Old Time 29; pleasing performance; fair house. Blue Jeans 1. The Sorrows of Satan 15. Hearts of Oak 18. Morrison's Faust 28.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Village Postmaster Nov. 25. Only a small audience was present 27 to enjoy Howard Hall's fine performance in A Soldier of the Empire, which deserved much better business. A Hot Old Time 30. The Spooners 4-9. Make Way for the Ladies 11. Diamond Brothers' Minstrels 14. The Great Ruby 16.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Village Postmaster Nov. 22, 23; big houses. A Grip of Steel 24, 25; fine business. Cumberland '61 27, 28. The War of Wealth 29, 30; good houses.——RAND'S OPERA HOUSE (Martin and Halligan, managers): When London Sleeps 24, 25; good houses. A Temperance Town 30; full house.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Old Josh Bixby (local) Nov. 23, 24; fair performances; poor business. Metropolitan Burlesquers 27; satisfactory performance; fair business. Cecilian Quartette 29 pleased a large house. The Lobster 30. Fabio Romani 2. The White Crook co. 13.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): When Lodon Sleeps had a fair house and pleased Nov. 23. The King of the Opium Ring was well received 27. A Contented Woman 30. Blue Jeans 2. Stuart Robson 4. The Highwayman 6.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): J. E. Toole co. Nov. 20-25 gave satisfaction. Jack and the Beanstalk 27. The King of the Opium Ring 28; good house pleased. Metropolitan Burlesquers 30. The Highwayman 5. Hearts of the Blue Ridge 9. Black Crook co. 11.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): The Cherry Pickers Nov. 25 to light house. Garland Gaden in the leading role was excellent. Daniel Sully in O'Brien the Contractor 29; crowded house; meritorious performances. Next Door 9. A Wise Woman 14.

PLATTSBURG.—THE PLATTSBURG THEATRE (M. H. Farrell, manager): Kennedy's Players Nov. 27-2 in The Midnight Express, East Lynne, Teddy McGuire, Woman Against Woman, The Two Thieves, and Ten Nights in a Barroom; fair business. Thatcher's Minstrels 6.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Archie Boyd in The Village Postmaster Nov. 28; packed house; general satisfaction. For Her Sake 29, 30. Hearts of Oak 7.——ACADEMY OF MUSIC (Carter and Smith, managers): The Little Hussar 30.

OLEAN.—OPERA HOUSE (M. W. Wagner, manager): Mitchell's All Star Players Nov. 20-25 in The Middleman, The Lightning Rod Agent, The Two Orphans, East Lynne, The Queen's Mask, and The Dark Side of London; good houses. Daniel Sully 1. At Piney Ridge 9.

LOCKPORT.—HODGE OPERA HOUSE (W. B. Leech, manager): The Highwayman was well sung and well received Nov. 25. Daniel Sully in O'Brien the Contractor 27; S. R. O. The Little Minister 30. Sam T. Jack's co. 2.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): Vogel and Deming's Minstrels Nov. 23 turned people away and gave satisfaction. Hoey and Norton's Comedians 30. Nellie McHenry 2.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Evil Eye filled the house Nov. 25 and pleased. Jack and the Beanstalk 29. Sam T. Jack's co. to big business 30. Guy Brothers' Minstrels 1. The Highwayman 2.

PENN YAN.—YATES LYCEUM (E. M. Groot, manager): Ten Nights in a Barroom Nov. 25; large and pleased audience. La Porte Comedy co. opened for a week 27 to S. R. O. The Widow from the West 12. The World Against Her 13.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Bennett and Moulton Comedy co. Nov. 20-25 gave satisfaction to good business. The Village Postmaster 27 was well received by a large house. Who Killed Cock Robin 30. Hearts of Oak 7.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles A. Bird, manager): Jack and the Beanstalk Nov. 24. The Highwayman drew largely 28 and scored. The King of the Opium Ring 1. A Contented Woman 2.

GLENS FALLS.—EMPIRE THEATRE (W. F. Bissell, manager): A Temperance Town Nov. 29; good business; satisfactory performance. Stuart Robson 2.——OPERA HOUSE (F. E. PRUYN, manager): For Her Sake 24, 25; fair business.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Wolford-Sheridan co. closed last half of week Nov. 20 with Drifted Apart, The Octoroon, and A Dark Secret; large houses. The Heart of Maryland 4. Blue Jeans 6. Toll Gate Inn 9.

ROME.—WASHINGTON STREET OPERA HOUSE (E. J. Gatley, manager): Nellie McHenry in Green Room Fun Nov. 27; poor performance and house. The Heart of Maryland 29; fine performance; full house. Thatcher's Minstrels 1. A Trip to Coontown 6.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): The King of the Opium Ring Nov. 23 to capacity. Guy Brothers' Minstrels 28; good business. What Happened to Jones 30. The Highwayman 1. A Trip to Coontown 4.

MIDDLETOWN.—CASINO THEATRE (Odell S. Hathaway, manager): The Little Minister Nov. 27. Henshaw and Ten Broeck 30. A Temperance Town 2. Hearts of Oak 8.

HUDSON.—OPERA HOUSE: A Temperance Town Nov. 24; excellent performance; large audience. The Little Minister 29. A Young Wife 4. Primrose and Dockstader's Minstrels 18.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Blue Jeans Nov. 29; excellent performance; house fair. Thatcher's Minstrels 4. La Belle Russe 22.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Ottumwa Quartette Nov. 25; full house. Fabio Romani 5. Black Crook co. 12. Thalian Club 13. The Bowery After Dark 19 canceled.

ALBION.—GRAND OPERA HOUSE (Rider and Hutchinson, managers): Daniel Sully in O'Brien the Contractor Nov. 23; crowded house; satisfaction given. What Happened to Jones 1.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): The King of the Opium Ring Nov. 25; big business. The Highwayman 29; good house; pleasing performance. Hearts of Oak 16. Si Plunkard 20.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Cherry Pickers Nov. 23 pleased a large audience. Ten Nights in a Bar Room 6.

NIAGARA FALLS.—INTERNATIONAL THEATRE (John Laughlin, manager): Daniel Sully as O'Brien the Contractor Nov. 25 pleased large audiences. Howard Hall 30. Shannon of the Sixth 2.

PORT JERVIS.—GRAND OPERA HOUSE (W. A. Kadel, manager): Little Egypt Nov. 29; good business; excellent performance. Lost in New York 4. Ten Nights in a Barroom 7.

COOPERSTOWN.—BOWNE OPERA HOUSE (Brainard and Gilbert, managers): De Ormond-Fuller co. and A Tale of Two Cities canceled.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): Blue Jeans 8. Primrose and Dockstader's Minstrels 13.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Colonel Bain Nov. 22; fair audience.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): Boston Ladies' Military Band Nov. 29; fine co. What Happened to Jones 2.

FREDONIA.—GRAND OPERA HOUSE (Pott and Cook, managers): Dark.

RONDOUT.—LISCOMB'S OPERA HOUSE (George G. Liscomb, manager): The Wrong Man Nov. 30.

NORTH CAROLINA.

NEWBERN.—MASONIC OPERA HOUSE (J. C. Green, manager): The Merrymakers Nov. 23-25; performances pleasing; good business. Repertoire: A Millionaire Tramp, The Great Diamond Robbery, East Lynne, and Kathleen Mavourneen. San Francisco Minstrels 16.

WINSTON.—OPERA HOUSE (J. C. Bessant, manager): Ex-Governor Bob Taylor Nov. 20; large and appreciative audience.

FAYETTEVILLE.—F. L. I. OPERA HOUSE (J. G. Hollingsworth, manager): Herald Square Opera co. 11, 12.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Richards and Pringle's Minstrels 5.

ELIZABETH CITY.—LOWRY'S ACADEMY OF MUSIC (Louis Selig, manager): Dark.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): A Milk White Flag Nov. 20; good house. Black Patti's Troubadours 21; full house; pleased audience. Human Hearts 25; fair house; fine play. Remember the Maine 30. At Gay Coney Island 4. Neil Stock co. 12. Mrs. B. O'Shaughnessey 25. Sowing the Wind 27. A Soldier of the Empire 29.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Black Patti's Troubadours attracted good business Nov. 20; satisfactory performance. Human Hearts 23; small house. A Milk White Flag to big house 25; good performance. His Better Half 28. Remember the Maine 29. At Gay Coney Island 1. Neill Stock co. 11. St. George Hussey 22. A Soldier of the Empire 27.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Human Hearts Nov. 22; large house; performance fine. A Milk White Flag 24; S. R. O.; good co.

WAHPETON.—OPERA HOUSE R. W. Beatly, manager): At Gay Coney Island to a $375 house. Remember the Maine 6.

JAMESTOWN.—OPERA HOUSE (W. Secombe, manager): Dark.

OHIO.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general manager; George C. Miller, business-manager): Creston Clarke in The Last of His Race to light business Nov. 22. A Colonial Girl 23. His Excellency the Governor 24. Otis Skinner in The Liars to light business 25. The star was capably supported and gave a fine presentation of the delightful play. The Purple Lady to light business 27. The cast was all right but the farce did not meet with popular favor.——PARK THEATRE (Harry E. Feicht, manager): The Air Ship to good business 23-25. The co., specialties and comedy seemed to please. On the Wabash 27-29; S. R. O. The play repeated its previous success here.——ITEMS: Otto Kawakami and members of his Japanese dramatic co. occupied boxes at the performance of The Purple Lady at the Victoria Theatre 27.—Manager Harry E. Feicht, of the Park Theatre, is playing the majority of his attractions to S. R. O., and pronounces the season thus far the best in the history of the theatre. J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): John Griffith in The Three Musketeers Nov. 23; S. R. O.; best of satisfaction. Mr. Griffith's D'Artagnan was very strong. Kathryn Purnell captivated her audience. Amelia Crume as Anne of Austria and Elsie Mackay as Lady de Winter were excellent. J. Arthur Young, Walter H. Greene, E. H. English, David Davies, J. J. Hyland, A. H. Either, Gid Burton, and Milo Kirkpatrick are worthy of special praise. Herrmann the Great 29 pleased a good house. Herrmann introduced many new and novel effects.——ITEMS: David Davies, of John Griffith's co., was quite ill here.—Mr. Griffith will add The Gladiator to his repertoire next season.—Percy Buffington visited his home here 28. W. H. McGOWN.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): The Purple Lady to good house Nov. 26. Otis Skinner, supported by Nannette Comstock, in The Liars, to fair house 28. A Female Drummer to big Thanksgiving business.——LYCEUM THEATRE (Frank Burt, manager): Johnny on the Spot disappointed small houses 23-25. Cole and Johnson in A Trip to Coontown satisfied large houses 26-29.——BURT'S THEATRE (Frank Burt, manager): A Rag Time Reception pleased fair houses 23-25. At Piney Ridge seemed to strike the popular chord 26-29. Business was good and deservedly so, for the attraction was above the average. C. M. EDSON.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Otis Skinner and a strong co. delighted a large audience in The Liars Nov. 24; Otis Skinner, Nanette Comstock, and Frank L. Sylvester were especially good. On the Wabash was greeted by a good-sized house 25. Alice Hunt appeared in the leading role instead of Edith Fassett and did clever work. The Turtle 28 failed to please. Herrmann the Great 30. Hunting for Hawkins 7. Crane Players 8, 9.——BLACK'S OPERA HOUSE (Charles Bruner, manager): Willard Newell co. to fair business Nov. 23-25, presenting The Middleman, Cyrano de Bergerac, The Operator, and The Three Musketeers; audiences pleased. The Faust-Carr co. 27-29, presenting Fabio Romani, Old Money Bags, and Camille to good houses; co. good. A Boy Wanted 30. A Rag Time Reception 5. Robert B. Mantell 7. The Night Before Christmas 9.

AKRON.—GRAND OPERA HOUSE (W. F. Stickle, manager): Harrison J. Wolfe in The Corsican Brothers Nov. 23; co. good; medium house. A Bachelor's Baby 24; co. medium; fair house. Remember the Maine 27; co. below average; house fair. Don't Tell My Wife 30. A Hot Old Time in Dixie 1. At Piney Ridge 2. Irving French co. 4-6. West's Minstrels 8.——ITEMS: Manager and Mrs. Stickle have leased a fine dancing hall here and have classes every week.—John N. Wier, of New York, the high wire walker, who fell while performing at our street fair last September and has been laid up at the hospital ever since, was sent to his home 28.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Davis and Busby's Ten Nights in a Bar Room Nov. 23; fair house and co. A Bachelor's Baby 27; poor house and co. Don't Tell My Wife 1. The Mikado (local) 6-8. A Rag Time Reception 13. The Doctor's Warm Reception 16.——BUCHER'S OPERA HOUSE (Gustav J. Sailer, manager): Harrison J. Wolfe in The Corsican Brothers 24; poor house; excellent co. Reynold's kinetoscope 29. A Hot Old Time in Dixie 30. Whitney's Acrobatic co. 2. Bert Coote 4. A Man of Affairs 7. Keystone Dramatic co. 11-16.

FRANKFORD.—MUSIC HALL (William B. Allen, manager): The Irish Alderman opened to crowded house Nov. 17 and fair house 18; poor performances. Diamond Brothers' Minstrels 21; excellent performance; S. R. O. The Great Train Robbery 25 broke all records; orchestra was placed on stage; performance poor. Gracie Emmett in Such is Life opened her season 27. The play, though it drags considerably, pictures a number of characters in every day life very naturally, and, with many specialties, makes an interesting production; co. satisfactory; attendance fair. Elroy Stock co. 4-9.

MARIETTA.—AUDITORIUM (L. M. Luchs, manager): Willie Collier in Mr. Smooth Nov. 29; small audience; good attraction. Under the Red Robe 30. Kinetoscope 2. The Three Musketeers 4. Don't Tell My Wife 8. Robert B. Mantell 13. The Sporting Duchess 21. (M. G. Seipel, manager): Just Before Dawn 23; small audience; not a strong co. His Better Half 29; fair audience; specialties good. The Turtle 9. Town Topics 11. Bert Coote 14. Two Married Men 15. (Lyceum course): Thalian Dramatic co. 19.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): A small but pleased audience saw Hal Reid in his new and delightful production, The Night Before Christmas, Nov 23. Tom McIntosh, heading A Hot Old Time in Dixie, 25 pleased a fair audience. The Cherry Pickers gave satisfaction 27 to small audience. Special mention is due Garland Garden, William Corbett, and Alice Irwin. Shannon of the Sixth 30. Little Irene Myers co. 4-9. A Rag Time Reception 16. Next Door 19. Big Sensation 23.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Gilney-Hoeffler co. closed a great week's business Nov. 25. Repertoire: Forgiven, The Woman in Black, The Black Flag, Angie the Country Girl, Life in New York, and The Prince of Liars. The Cherry Pickers with John Nazarre in the leading role, supported by an excellent co., pleased a large audience 28. At Piney Ridge 30. Under the Red Robe 2. The Little Minister 9.

ALLIANCE.—OPERA HOUSE (Sourbeck and Dorman, managers): The Night Before Christmas Nov. 24; good business; a dramatic treat. Harrison J. Wolfe in The Corsican Brothers delighted a small audience 28. Bert Coote 1. At Piney Ridge 5. The Little Minister 6. Lorraine Hollis 8, 9.——CRAVEN'S OPERA HOUSE (J. C. Craven, manager): Davis' U. T. C. 29; fair business.——ITEM: Managers Sourbeck and Dorman canceled A Bachelor's Baby 25.

CANTON.—THE GRAND (M. C. Barber, manager): Wilbur Opera co. closed a successful week Nov. 25. The Black Hussar was sung 23. The Bohemian Girl 24. La Mascotte and Two Vagabonds 25. Harrison J. Wolfe in Hamlet pleased a small audience 27. A Hot Old Time in Dixie to fair business 28. Don't Tell My Wife 29 to light business. At Piney Ridge 5. Bert Coote 6. The Little Minister 7.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): A Pair of Black Eyes pleased a fair house Nov. 22. John Griffith in The Three Musketeers 27; excellent performance; fair house. The Missouri Girl 30. The Night Before Christmas 6. A Boy Wanted 8.——PEOPLE'S THEATRE (Boyer and Venable, managers): A Cheerful Liar 1. A Rag Time Reception 8.

ASHTABULA.—AUDITORIUM (M. H. Haskell, manager): A Prodigal Father 5. The Dazzler 26.——SMITH'S OPERA HOUSE (James L. Smith, manager): Little Irene Myers co. opened for a week 27 to S. R. O.; pleased audiences. Repertoire: The Silver King, The Burglar, Little Lord Fauntleroy, Two Orphans.

Outcasts of a Great City, The Shadow Detective, and The Three Twins.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): The Bachelor's Baby to full house Nov. 23; audience pleased. Robin Hood, Jr., 25; big house; good performance. Davis' Ten Nights in a Bar Room 28; big house. A Hot Old Time in Dixie 4. Lorraine Hollis 7. A Man of Affairs 12. Irving French co. 15, 16.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Keystone Dramatic co. opened for a week Nov. 27 to S. R. O., giving satisfaction. Repertoire: Escaped from the Law, The Signal of Liberty, Mystery of Woodlawn, and The Senator's Daughter. The Air Ship 25 canceled. Just Before Dawn 5. The Turtle 6.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): The Turtle to a large audience Nov. 23. The Three Musketeers delighted a fair house 25. Gibney-Hoeffler co. opened for a week 27 in Forgiven to capacity. The Woman in Black 28 to good business. The Corsican Brothers 5. The Evil Eye 7. A Rag Time Reception 9.

HAMILTON.—GLOBE OPERA HOUSE (Conner and Smith, managers): On the Stroke of Twelve Nov. 25; S. R. O. Willard Newell opened 27 in The Middleman to S. R. O. Town Topics 5. U. T. C. 7. On the Wabash 11. The Little Minister 14. Bert Coote 16.

MARTIN'S FERRY.—STAR THEATRE (J. F. Blumenberg, manager): The City of New York Nov. 22; fair house and performance. The Girl from Chili 25 pleased a fair house. His Better Half 28 drew well and gave satisfaction. Queen Esther (local) 30-2. Lorraine Hollis co. 12-13.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Irving French co. Nov. 25 in The Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship; fair business. Sowing the Wind 29. An Indiana Romance 30. Harrison J. Wolfe 4. City Sports 11. The Little Minister 15.

LORAIN.—WAGNER OPERA HOUSE (Charles Knapp, manager): On the Suwanee River Nov. 25; S. R. O.; fine attraction. Irving French co. 27-29 in A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship; good business; fair performances. A Hot Old Time in Dixie 2. The Three Musketeers 4.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Tuxedo Club Nov. 20; good business; good co. Otis Skinner in The Liars 22; big house; performance excellent. A Boy Wanted 27; fair business; performance fair. Sowing the Wind 28. Faust-Carr co. 30-2.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Harrison J. Wolfe in Hamlet Nov. 25; excellent performance; receipts $500; booked for return date. Bert Coote 1. Elks' entertainment 8, 9. Lottie De Muth in concert 14.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Don't Tell My Wife Nov. 25; good house; audience delighted. A Rag Time Reception 27; fair business; deserving better house; audience pleased. Remember the Maine 30. Harrison J. Wolfe 6.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): John Griffith in The Three Musketeers Nov. 22; performance good; large audience. The City of New York drew a small house 24; poor co. The Turtle 13. The Little Minister 14.

ZANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): Otis Skinner in The Liars to capacity Nov. 23. Just Before Dawn 24; business fair. George W. Monroe in Mrs. B. O'Shaughnessy 29; business good. Keystone Dramatic co. 4-9.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): The Girl from Chili Nov. 23; fair attraction and attendance. My Son Ben 25; good business; co. good. John Jack was the favorite. A Hired Girl 4. Don't Tell My Wife 7.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): On the Wabash Nov. 24; excellent business; performance good. An Indiana Romance 29; fine performance; good business. The Missouri Girl 4. Robert B. Mantell 6.

BARNESVILLE.—MOORE'S OPERA HOUSE (Eli Moore, manager): Elias Day Nov. 22; full house; pleasing performance. The Girl from Chili 24; good house; co. good.——ITEM: Mollie Schuchet left to join Richardson and Barratt 27.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): A Hot Old Time in Dixie Nov. 22; large and pleased audience. Salisbury's Orchestra 5. A Man of Affairs 14. An Indiana Romance 16. A Wise Woman 20.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Daniel R. Ryan co. opened for a week Nov. 27 to banner house of season, presenting The Three Musketeers, A Celebrated Case, and Ingomar first half of week.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): On the Suwanee River Nov. 24; large and pleased audience. Don't Tell My Wife 28; fair house; performance good. At Piney Ridge 1. The Three Musketeers 6. A Contented Woman 15.

CONNEAUT.—WELDON OPERA HOUSE (Cal Moore, manager): Little Irene Meyers co. Nov. 24; big business. O'Hooligan's Wedding 30. A Trip to Coontown 1.——BALDWIN OPERA HOUSE (E. E. Baldwin, manager): Dark.

KENT.—OPERA HOUSE (Green and Johnson, managers): A Hot Old Time in Dixie Nov. 24 pleased a large audience. Remember the Maine 28 gave satisfaction to a full house. The Prodigal Father 6. An Indiana Romance 7. A Rag Time Reception 12.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Ten Nights in a Bar Room 4.——MANAGER OPERA HOUSE (Waldman and Rettig, managers): Dark.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (Will Timmermeister, manager): John Griffith in The Three Musketeers Nov. 24 was well received by a large audience. The Missouri Girl 1.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Johnny on the Spot Nov. 21; light business. An Indiana Romance 23 gave satisfaction to light house. The Missouri Girl 29.

LANCASTER.—CHESTNUT STREET THEATRE: A Hot Old Time in Dixie Nov. 24; good house; good performance. Just Before Dawn 28. The Three Musketeers 2.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): On the Suwanee River Nov. 23; large house; pleasing performance. A Trip to Coontown 30. The Three Musketeers 6. Egypta (local) 7-9.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): A Rag Time Reception Nov. 28; good business; pleased audience. The Cherry Pickers 29. Gibney-Hoeffler co. 4-6.

STEUBENVILLE.—OLYMPIA THEATRE (F. J. Watson, manager): His Better Half Nov. 27; good house. Harrison J. Wolfe in Hamlet 29; fair and appreciative audience.

NEW BREMEN.—BOESEL'S OPERA HOUSE (Charles J. Boesel, manager): A Pair of Black Eyes Nov 23; good performance; audience pleased. A Mixed Affair 29.

CHICAGO.—OPERA HOUSE (Louis Simmermacher, manager): Davis U. T. C. pleased a crowded house Nov. 16. An Indiana Romance 2.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, manager): Ladies' Aeriel Quartette Nov. 20; best house of season; performance pleasing.

XENIA.—CITY OPERA HOUSE (Charles McClellan, manager): The Night Before Christmas 7. Gibney-Hoeffler co. 18-23.

GALLIPOLIS.—ARIEL OPERA HOUSE (M. F. Merriman, manager): A Boy Wanted Nov. 22; fair house. Just Before Dawn 2. John Griffith 5.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): Sowing the Wind Nov. 21. Just Before Dawn 25; fair business. The Purple Lady 29.

MT. VERNON.—WOODWARD OPERA HOUSE (Scott and Clements, managers): Robin Hood, Jr., drew a large house Nov. 22.

NAPOLEON.—OPERA HOUSE (C. W. Jackson, manager): Jeavon's U. T. C. Nov. 28; good house; co. fair.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutter, manager): Keystone Dramatic co. Nov. 20-23; co. fair; attendance good. The Turtle 4.

TROY.—OPERA HOUSE (Barnett Brothers, managers): The Turtle Nov. 29; disappointed audience. A Boy Wanted 5.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): A Boy Wanted drew a fine house Nov. 24 and pleased Just Before the Dawn 30. John Griffith 5.

DELAWARE.—CITY OPERA HOUSE (Wolfe and King, managers): Don't Tell My Wife Nov. 29.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Paul Gilmore in The Musketeers Nov. 21; large and appreciative audience. Two Merry Tramps 23-26; good business. Maloney's Wedding 28. Labadie's Faust 29.

PERRY.—OPERA HOUSE (Dulaney and Wadsworth, managers): Two Merry Tramps Nov. 21; big house; satisfaction given. Paul Gilmore in The Musketeers 22; good house and performance. Labadie's Faust 27.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Two Merry Tramps Nov. 24; packed house; satisfaction given.

ENID.—OPERA HOUSE (Richard Messall, manager): Maloney's Wedding Nov. 26; excellent performance; fair audience; receipts $150.

OREGON.

BAKER CITY.—NICHOLS BROTHERS' OPERA HOUSE (Nichols Brothers, managers): A Romance of Coon Hollow Nov. 20. The Schubert Symphony Club and Lady Quartette appeared at the Presbyterian Church 23; good house; audience pleased.——ITEM: Nichols Brothers are putting in a gallery and raised seats in the Opera House.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Edward Shields' co. Nov. 18; poor business, account stormy weather; performance enjoyed. Murray and Mack 27. A Stranger in New York 1.

PENDLETON.—FRAZER'S OPERA HOUSE (Moule and Morgan, managers): Schubert Lady Quartette and Symphony Club Nov. 21; good house. A Romance of Coon Hollow 28. A Stranger in New York 4. Pudd'nhead Wilson 5.

LA GRANDE.—STEWARD'S OPERA HOUSE (Fred Moore, manager): Martin's U. T. C. 21.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Hennessy Leroyle presented Other People's Money for the sixth time to our public Nov. 24, and the usual large and well pleased house was present; Mr. Leroyle promises he will have something new next time, and may call the comedy Oh! That Girl. Palmer's U. T. C. played to record breaking business 25, and gave one of the best performances of that class seen here for a long time. What Became of Parker was presented by local talent 29 to large house; the action was too slow, marring an otherwise creditable performance. The Metropolitan Vaudeville co. 30. Go-Won-Go Mohawk 2. Carrol Club 4. A Wise Woman 7. Finnigan's Ball 13.——HERSKER'S OPERA HOUSE (John Hersker, manager): Amy Lee in A Determined Woman drew a good house 25; Miss Lee was clever, but her co. was weak. Si Plunkard attracted a large house 29, and seemed to give every one a good evening's entertainment.——ITEMS: John Lyons has accepted the position of press agent and lithographer at the Grand.—The Weygat Minstrels gave their first performance at South Easton 25.—Amateurs of Phillipsburg, N. J., will produce Poor Pillicody 30.—The City Guard Minstrels, of Easton, will give their first performance of the season at Able Opera House 8.—Manager George Stand, of The Gems, visited here 26, coming from Ashland on his automobile. R. W. SHERTZINGER.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees; H. R. Long, manager): Vladimir De Pachmann Nov. 27 deserved a much larger audience to hear his fine recital. Belle Archer and a clever co. presented A Contented Woman 28 to good business. Besides Miss Archer, Charles P. Morrison and Bonnie Lottie deserve special mention. What Happened to Jones 29 pleased a fair house. Joseph Murphy presented The Kerry Gow 30 and Shaun Rhue 1 to good business. The Village Postmaster 4. Courted Into Court 5. The Sorrows of Satan 8, 9.——ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. R. Long, manager): The Spooners 27-2 gave their usual good performances to exceptionally large business. Repertoire: Trilby, The Old Lime Kiln, Fanchon the Cricket, Dr. Jekyll and Mr. Hyde, The Girl from Texas, and The Wages of Sin. Thomas E. Shea co. 4-9.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): Belle Archer, with a fine co., presented A Contented Woman to good sized audiences Nov. 24, 25; performances much enjoyed. Joseph Murphy presented Shaun Rhue 28; pleasing fair business. The Sorrows of Satan 6. Courted Into Court 7. In Paradise 9.——ACADEMY OF MUSIC (N. E. Worman, manager): Under the Dome was well rendered by a good co. 22, 23; fair business. Dorothy Lewis, with an excellent co., presented Hearts of the Blue Ridge 24, 25; the play was admirably rendered; Ned Risley and Lew Warner gave the best bit of negro character acting ever seen in this city. Go-Won-Go Mohawk in Wep-To-No-Mah 29; topheavy house; audience pleased. For Fair Virginia 4. The Corner Grocery 5. Uncle Josh Spruceby 13.——ITEM: A large audience attended the concert given by the Oratoria Society at the Lyric 23. A fine programme was admirably rendered.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, lessees; Edwin Young, manager): Tommy Shearer co. played to good business in The Girl from Porto Rico and The Moonshiners Nov. 23. Cyrano de Bergerac and O'Flynn in Mexico 24, and An Irish Lily and The Son of Monte Cristo 25; co. good. Kidnapped in New York 28; fair business; excellent co. Hearts of the Blue Ridge 1. My Friend from India 2. Himmelein's Ideals 4-9. Go-Won-Go Mohawk 30.——ITEMS: The Elks have secured The Highwayman for their benefit 14.—E. H. Haas, of Shamokin, visited Tommy Shearer 25.—The Conway and Haas co. will start on tour in two weeks.—F. A. Frey, who represents the opera Egypta, is arranging to produce it here with local talent.—Bert Kimball, ventriloquist, is visiting Manager Young.—Nathan Appell has added the Shenandoah Opera House to the Markley and Appell circuit, beginning next season.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): A Contented Woman Nov. 22; large and highly pleased audience. Aubrey Dramatic co. 23-25; good business, presenting The Land of the Living, The Fire Patrol, The Great Brooklyn Handicap, For Liberty and Love, and Falsely Accused. Philharmonic Concert 27; large house. Ariel Septette 28; capacity. Royer Brothers 29; big business. Other People's Money 30; delighted audience; receipts $944. Harris' Vaudeville co. 1, 2. Lorraine Hollis in Forget-Me-Not 4. Go-Won-Go Mohawk 7. Eight Bells 8. Isham's Octoroons 12. Knickerbockers 14-15. James O'Neill 16.

PITTSTON.—MUSIC HALL (C. C. King, manager): Bauers' Band Nov. 23; excellent concert; fair house. A Hot Old Time 24. J. E. Toole co. opened for a week 27 in Killarney and the Rhine to S. R. O.; audiences pleased. Business continued big with Othello 28, The Lady of Lyons, and Rip Van Winkle 29. J. K. Emmet and Lottie Gilson 7. The Highwayman 8. Wolford-Sheridan Stock co. 11-16. Lyric Stock co. 18-23. Lester Walter's Stock co. 25-30.——ITEM: Manager King refused to permit A Hot Old Time co. to appear 24, claiming that the co. was not as it had been represented to be.

HAZLETON.—GRAND OPERA HOUSE (Markley and Appell, lessees; Henry Walser, manager): O'Hooligan's Wedding Nov. 24; small audience; failed to please. Rogers-Grilley Recital 25 to capacity; satisfaction given. Hennessy Leroyle and capable support gave an excellent performance of Other People's Money 27 to big business. Si Plunkard 28 pleased a fair sized audience. Pictures of Jeffries-Sharkey fight 29 to good house. Go-Won-Go Mohawk 1. Hearts of the Blue Ridge 2. The Dazzler 8. The Highwayman 9. Eight Bells 14.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Diamond Brothers' Minstrels to good business Nov. 22, 23. Uncle Josh Spruceby 24, 25; fair business. Lester-Walter co. 27-2 in A Prince of Russia, In Old New Hampshire, The Fatal Wedding, A Modern Heroine, In the Foothills, Across the Trail, and The Three Guardsmen opened to large house. Gracie Emmett 4. For Fair Virginia 6. Duffy's Jubilee 7. What Happened to Jones 8. Daughters of the Poor 9. Huntley Jackson co. 11-16.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): A Hot Old Time Nov. 23 and Thatcher's Minstrels 24 to fair business. Belle Archer in A Contented Woman 29; good business. What Happened to Jones to S. R. O. 30.——GRAND OPERA HOUSE (M. H. Burgunder, manager): The Spooners finished week 25 to very large business. Burrell Comedy co. opened for a week 27 to capacity, producing first half of week Saved from the Sea, The Ensign, and Infatuation.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Under the Dome Nov. 24. Go-Won-Go Mohawk in Wep-To-No-Mah 27, 28. Joseph Murphy in The Kerry Gow 29. Russ Whytal in For Fair Virginia 30.——GRAND OPERA HOUSE (George M. Miller, manager): The Smugglers was well produced to large houses 25. Tommy Shearer co. gave good performances of O'Flynn in Mexico, A Day of Reckoning, The Moonshiners, and The Girl from Porto Rico 27-2.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): The Great Train Robbery drew good business Nov. 23 and met with commendation. Barney Gilmore offered Kidnapped in New York 25, and was successful. Bennett and Moulton co. opened 27 to a good house and have been playing to full business and pleased audiences. What Happened to Jones 4. Go-Won-Go Mohawk 5. Lost in New York 8. Eight Bells 9. Isham's Octoroons 11.

NORRISTOWN.—GRAND OPERA HOUSE (J. E. Murphy, manager): Lester Walter co. closed a week's engagement Nov. 25 to S. R. O. Plays presented: A Prince of Russia, In the Foothills, A Modern Heroine, The Three Guardsmen, In Old New Hampshire, The Spanish Traitors, and Across the Trail. The Corner Grocery 30. Kidnapped in New York 2. Bostonia Sextette 5. Uncle Josh Spruceby 8, 9. Bon Ton Stock co. 11-16.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): A Man of Affairs Nov. 23; good business; excellent specialties. The Tuxedo Club 24; fair house; good attraction. A Wise Woman 25; good sized and enthusiastic audience. Aubrey Dramatic co. 27; first half of week in The Land of the Living, The Fire Patrol, and The Two Orphans; good business; appreciative audiences. Go-Won-Go Mohawk 4. Robin Hood, Jr., 5.

DU BOIS.—FULLER'S OPERA HOUSE (A. P. Way, manager): A Wise Woman Nov. 23; S. R. O.; first-class performance. Ten Nights in a Barroom 24 failed to please small audience. A Guilty Merchant 27; good performance; medium house. Lorraine Hollis 30. Next Door 1. Daniel Sully 7. J. K. Emmet and Lottie Gilson 11. Si Plunkard 13.

MINERSVILLE.—OPERA HOUSE (Charles F. Kear, manager): Kidnapped in New York Nov. 23 pleased fair audience. French Maids in Chinatown (return engagement) 24; S. R. O. O'Hooligan's Wedding 25; small audience; co. weak. Band Concert 30. Maloney's Irish Visitors 4. D. Gilbert Johns 6, 7.——ITEM: Kate Trayer Libbey, who was born here, takes part in the band concert 30.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Bert Coote in A Battle Scarred Hero Nov. 25; fair house. Macauley-Patton co. 27-2 in The Minister's Son, Her Wedding Night, Hazel Kirke, A Wasted Life, In Missouri, and A Struggle for Gold; record repertoire business. The Evil Eye 6.——ITEM: Six members of the Macauley-Patton co. joined the Elks here.

GREENVILLE.—LAIRDS' OPERA HOUSE (H. W. Holby, manager): Walter Robinson Stock co. Nov. 27-2; good houses; performances fair. Repertoire: Two Nights in Rome, Kidnapped, Camille, Brother Against Brother, The Great Bond Robbery, Monte Cristo, and Arabian Nights. A Man of Affairs 6. Carner Stock co. 11. J. K. Emmet and Lottie Gilson 18. The Dazzler 23.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenamin, manager): Maloney's Irish Visitors Nov. 30. Passion Play Pictures 1, 2. Si Plunkard 4. Hearts of the Blue Ridge 6.——ITEM: Manager McMenamin is well pleased with the returns of his ad. in The Mirror. He has secured some excellent attractions through it.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Si Slocum to big business Nov. 25. A Chinese Romance, a very fascinating comic opera, 28; fair and appreciative audience. The opera will be repeated here Dec. 1. Gus Cohan co. 30-2 failed to appear. The Dazzler 5. Stroh Opera co. 8. Uncle Josh Spruceby 14. Corse Payton co. 18-23.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): My Son Ben Nov. 23; large and pleased audience. Lorraine Hollis in Camille 27; fair business; good attraction. Carleton's Ten Nights in a Barroom 2. Aerial Ladies' Quartette 4. Lorraine Hollis in As in a Looking Glass 5. A Breezy Time 8.

KANE.—LYCEUM (A. B. Cohn, manager): The Prodigal Father Nov. 28; fair and well pleased audience. Daniel Sully 2. Pulse of New York 9. J. K. Emmet and Lottie Gilson 15.——OPERA HOUSE (George H. Verbeck, manager): International Operatic co. 22, and A Country Merchant 25; average audiences; good performances. Old Southern Life 6.

WASHINGTON.—LYRIC THEATRE (Forrest Hallam, manager): Lorraine Hollis in Forget-Me-Not, Camille, and As in a Looking Glass Nov. 24, 25; fair business and performances. Under the Red Robe 22. The Girl from Chili 30. The Finish of Mr. Fresh 2. Eight Bells 5. My Son Ben 7. Other People's Money 9.

JOHNSTOWN.—CAMBRIA THEATRE (J. C. Mishler, manager): Prodigal Father Nov. 23; poor house; poor performance. Sharkey and Jeffries' pictures 27, 28; fair business. Next Door 30. Other People's Money 2. Go-Won-Go Mohawk 5. Eight Bells 7. A Breezy Time 9.——OPERA HOUSE (J. G. Fillis, manager): Ten Nights in a Bar Room 30.

NEW CASTLE.—OPERA HOUSE (J. F. Genkinger, manager): Elroy Stock co. to good business Nov. 20-25. Plays presented: The Land of the Midnight Sun, Northern Lights, Turned Up, Friends, The District Fair, The Cotton Spinner, and The Secret Enemy. Under the Red Robe 27. Bert Coote in A Battle Scarred Hero pleased fair business 28, 29.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, manager): Daniel R. Ryan co. Nov. 20-25 in Forgiven, A Celebrated Case, The Three Musketeers, and Thou Shalt Not; good business and performances. Bert Coote in A Battle Scarred Hero 27; fair business; deserved better.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): French Maids in Chinatown disappointed a small house Nov. 20. J. C. Lewis in Si Plunkard 23; fair audience; performance good. Amy Lee in A Determined Woman 28; large audience; general satisfaction. Clarence Comedietta co. 7.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Julie Rive-King Nov. 27; fair attendance. George W. Monroe in Mrs. B. O'Shaughnessy 28; excellent entertainment; moderate business. Primrose and Dockstader's Minstrels 4. Wolford-Sheridan co. 5-8. King of the Opium Ring 9.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appell and Neeley, lessees; F. M. Allen, manager): Boston Sextette Star Course Nov. 28; large house. Barney Gilmore in Kidnapped in New York 29; good co.; fair audience. Hearts of the Blue Ridge 30. For Fair Virginia 2. Bennett-Moulton co. 4-9.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): Diamond Brothers Minstrels Nov. 24; performance fair; good house. A Chinese Romance 27; performance excellent; fair house.——OPERA HOUSE (F. J. Painter, manager): Uncle Josh Spruceby 23; performance first-class; S. R. O.

JEANNETTE.—BYERS' THEATRE (R. G. Curran, manager): Tuxedo Club Nov. 23 pleased a small house. Next Door to S. R. O. 25; performance pleasing. Other People's Money 4. A Breezy Time 7. Little Egypt co. 9. The Wheel of Fortune 15, 16. Michell's All Star Players 18-23.

KITTANNING.—GRAND OPERA HOUSE (Charles W. Park, manager): Boston Ladies' Military Band delighted a fair audience Nov. 25. Lorraine Hollis in As in a Looking Glass 28; excellent attraction; light house. Old Southern Life 30. Ariel Ladies' Quartette 1.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): Belle Archer in A Contented Woman Nov. 27 pleased a large audience. A Young Wife 28; good performance; fair house. Uncle Josh Spruceby 30; fair performance; good audience. Corse Payton Comedy co. 11-16.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): Wilson Theatre co., supported by Gay Rhea, Nov. 27-2 in Credit Lorraine, Why Jones Left Home, The Signal of Liberty, The Mortgaged Slave; good houses; satisfaction given.

SHENANDOAH.—THEATRE (Dan J. Ferguson, manager): Ariel Ladies' Sextette Nov. 23; delighted audience. Palmer's U. T. C. 24 to 1,600 people. Kidnapped in New York 27; good business. Si Plunkard 30.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Pat Maloney's Irish Visitors Nov. 25; fair business. Ernest Gamble 27 delighted large audience. A Wise Woman 28; large and pleased audience. The Pirtes of Penzance (local) 30, 1.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): O'Hooligan's Wedding Nov. 27 failed to appear. Welsh Brothers' Ten Nights in a Bar Room 30. Novelty Players 2. Si Plunkard 5. George Wood Dramatic co. 11-16.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Chester De Vonde Stock co. Nov. 27-2 in The Ten Ton Door, Shadows of the Scaffold, Dr. Jekyll and Mr. Hyde, and The Ranch Hero; packed houses.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Grabel manager): Boston Ladies' Military Band Nov. 24 to capacity; performance excellent. Old Southern Life 28; large house; performance poor. A Breezy Time 2.

SOUTH FORK.—THEATRE: Huntly-Jackson co. in The Tornado; fair house; good performance. A Wise Woman 21; full house; performance satisfactory. Next Door 28. Jeffries-Sharkey Pictures 2. Two Old Cronies 25.

GREENVILLE.—LAIRD'S OPERA HOUSE (H. W. Holby, manager): Harrison J. Wolfe in The Corsican Brothers to S. R. O. Nov. 17; audience pleased. The Boy from Boston 23. Black Crook co. 29, and Mr. Bluff of New York 6 canceled.

SHEFFIELD.—I. O. O. F. THEATRE (W. G. Le Roy, manager): Merry Widows Nov. 25; poor business; poor performance. The Prodigal Father 29; good house; satisfaction given. A Wise Woman 16.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): The Corner Grocery Nov. 29; good business; performance fair. O'Hooligan's Wedding 30; big house; ordinary performance.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): Tuxedo Club Nov. 23; good vaudeville show; good house. Next Door 27; good audience. A Breezy Time 28; large house. Eight Bells 6.

MOUNT CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): Kidnapped in New York Nov. 22 pleased a large audience. A Wise Woman 29. Si Plunkard 1.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. C. Thompson, manager): Carleton's Ten Nights in a Barroom Nov. 25; topheavy house. Jeffries-Sharkey Pictures 4. Mozart Symphony Club 9.

TARENTUM.—OPERA HOUSE (Finney and Gilliland, managers): A Breezy Time pleased a packed house Nov. 23. Old Southern Life 29. The Girl from Chili 1. Other People's Money 6.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Sowing the Wind Nov. 23; fine performance; S. R. O. The Girl from Chili 27; fair business.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): The Rays in A Hot Old Time Nov. 27; fair business. A Young Wife 30 to capacity; fine co. Side Tracked 4. The Highwayman 7.

BELLEFONTE.—GARMAN'S OPERA HOUSE William Garman, manager): A Man of Affairs Nov. 24; poor performance; fair house. Other People's Money 29; good performance; good house. The Gems 5-9.

BELLE VERNON.—OPERA HOUSE (C. F. Eggers, manager): Crane Players in The Boy from Boston Nov. 24, 25; co. poor; business fair. A Breezy Time 1. The Girl from Chili 8. In Atlantic City 12.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): My Son Ben Nov. 27; good performance; fair business. Davis and Busby's U. T. C. 4. A Hot Old Time in Dixie 7.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Watson Sisters' Burlesque co. Nov. 30. Lincon Brothers' co. 2.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Other People's Money Nov. 20; good house and performance. The Fire Patrol 4.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Garner Stock co. opened for a week Nov. 27 to S. R. O.; co. strong. The Evil Eye 5.

CORRY.—CORRY OPERA HOUSE (W. K. Stone, manager): French Maids in Chinatown 13. O'Hooligan's Wedding 25.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): The Great Train Robbery Nov. 24; S. R. O.; every one pleased.

BLOOMSBURG.—GRAND OPERA HOUSE (J. R. Fowler, manager): Other People's Money Nov. 28; large audience; performance good.

NORTH EAST.—SHORT'S OPERA HOUSE (F. C. Beecher, manager): The Prodigal Father 2. The Hero of the Oregon 14.

RHODE ISLAND.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Shea-McAuliffe Stock co. Nov. 27-2 in The Man o' War's Man, Niobe, and The Lights o' London; large houses; co. first-class. Culhane, Chase and Weston's Minstrels 11.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Sawtelle Dramatic co. commenced a week's engagement Nov. 27, pleasing a large sized audience. Morrison Comedy co. 11-16.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): James O'Neill in The Musketeers Nov. 23; S. R. O. The Unknown 30. Maude Hillman co. 4-9.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Andrews Opera co. Nov. 23-25; good business. Myrkle and Harder co. opened for a week 27 to S. R. O. Plays: The Heart of Georgia, The Engineer, The Sultan's Daughter, Miss Fresh from 'Frisco, A Hoosier Heroine, Miss Harum Scarum, and Was She Guilty. Roland Reed 30. Corinne 4. Roscoe and Holland's Minstrels 6.——ITEMS: Manager Charles Keogh left for New York 26 on business. He will be absent about a week. Treasurer Charles Matthews will look after the interests of the house in Mr. Keogh's absence.—The Lee Stock co., organized to give a repertoire of plays at popular prices, is rehearsing here preparatory to opening at Sumter 4.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Packard Opera co. Nov. 23-25 presented The Chimes of Normandy, Said Pasha, and The Mascot to large and pleased audiences. Old Farmer Hopkins 29 canceled. Field and Hanson's Minstrels 30.——CONVERSE CONSERVATORY OF MUSIC (Dr. R. H. Peters, manager): New York Ladies' Trio 7.——ITEM: Charles P. Ligon, business manager of the Opera House, is very ill.

SUMTER.—ACADEMY OF MUSIC (Abe Ryttenberg, manager): Packard Opera co. in Olivette Nov. 22; performance good; business good. A Bachelor's Honeymoon 24; performance first-class; business fair. Lehr Comedy co. 27-30. Lee Stock co. 4-9.

FLORENCE.—OPERA HOUSE (Fred Stackley, manager): Packard Opera co. Nov. 20, 21; good performances; crowded houses. Kayton's Comedians 28; small house; poor performance.

ANDERSON.—OPERA HOUSE (Orr and McCully, managers): Dark.

CAMDEN.—OPERA HOUSE (Malone and Goodale, managers): Dark.

SOUTH DAKOTA.

DEADWOOD.—OPERA HOUSE (Frank McLaughlin, manager): Bettner Dramatic co. in La Belle Marie Nov. 23, Niobe 24, The Black Flag 25, and Jim the Penman 27; performances good; crowded houses. Bittner co. 28-30. Alabama 2.——ITEM: Hugh MacKay, who has been leading man at the Empire Theatre, Buffalo, has joined the Bittner co. to play leads. He succeeds W. A. Clark.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Ferris' Comedians Nov. 20-25 opened to S. R. O., and played to capacity entire week. Plays presented: The Three Musketeers, A Rag Time Opera, On the Ohio, The Brand of Cain, and My Jim. Warner Comedy co. 27-2.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): George's Minstrels Nov. 30.

TENNESSEE.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Woodward-Warren co. to good business Nov. 20-25. Repertoire: Myrtle Ferns, The Vendetta, Why Smith Left Home, The Middleman, A Kentucky Girl, and The Strategists. A Bachelor's Honeymoon 29. The Air Ship 30. Lewis Morrison 2.

CLARKSVILLE.—ELDERS' OPERA HOUSE (Joseph T. Wood, manager): Della Rocco co. Nov. 23; good business; performance vulgar. Mr. Plaster of Paris 24 pleased good business. Russell's Comedians 29. Nashville Students 4. The Real Widow Brown 13. The Green Eyed Monster 18.

JACKSON.—PYTHIAN OPERA HOUSE (Collins and Parish Co., managers): South Before the War Nov. 20; good house; performance unsatisfactory. Elks' Minstrels 23; large and pleased audience. Mr. Plaster of Paris 27. Chattanooga 30.

BRISTOL.—HARMELING OPERA HOUSE (Hedrick and Gannon, managers): Herald Square Opera co. Nov. 24, 25; good business. Woodward-Warren co. opened 27 for a week stand to crowded houses.

TEXAS.

WACO.—THE GRAND (Jake Schwarz, manager): Walter Walker, supported by a good co., presented The Nominee Nov. 21; fair audience; performance gave satisfaction. Joshua Simpkins 22; fair business. The Stowaway 23; small audience; performance fair. The Sporting Duchess 24; good business; audience pleased. Mathews and Bulger in By the Sad Sea Waves 25; large audience; enjoyable performance. The Heart of Chicago 27. Wang 28. My Friend from India 29. James-Kidder-Hanford co. 30-1. The Hustler 2.——ITEM: The advance sale for the opening of the New Auditorium, which takes place 30, has been very large. W. V. LYONS.

GALVESTON.—GRAND OPERA HOUSE: The Sporting Duchess, with its large and mainly acceptable cast and pleasing scenic effects, was well received by a good sized audience Nov. 20. Darkest Russia 28 drew fairly well, and though capable of improvement in spots pleased generally. The Stowaway 29. Joshua Simpkins 30. Mathews and Bulger 1, 2. C. N. RHODE.

DALLAS.—OPERA HOUSE (George Anzy, manager): Joshua Simpkins Nov. 20, 21; topheavy business. The Stowaway 22; small audience; co. fair. The Heart of Chicago 24; appreciative audience. Walter Walker in The Nominee 25; good co; well filled house. James-Kidder-Hanford co. 27, 28. Mathews and Bulger 29. The Sporting Duchess 30.——ITEM: Mrs. Jule D. Roberts, president of the St. Cecilia musical organization, has arranged for a musical jubilee to be held here in Dec.

SAN ANTONIO.—GRAND OPERA HOUSE (Dave A. Weis, manager): The Nominee Nov. 16; fair performance; small audience (inclement weather). The Sporting Duchess 22 pleased good business. Mathews and Bulger 23 in By the Sad Sea Waves; laughable comedy; appreciative audience. Wang 24 canceled. The Stowaway 25; fair performance; poor business. John Simpkins 28. Darkest Russia 30. The Heart of Chicago 1. The Hustler 3. James-Kidder-Hanford co. 4, 5. The Hottest Coon in Dixie 6.

GAINESVILLE.—OPERA HOUSE (John A. Hulen, manager): Joshua Simpkins Nov. 17; fair house; performance poor. The Heart of Chicago 22; full house; performance fine. Manhattan Stock co. in A Chain of Evidence, The Lightning Rod Agent, and Below Zero 23-25; full houses; good co. Two Merry Tramps 2. Labadie's Faust 4. Darkest Russia 6. Kempton Komedy co. 11-16. Victor Lee 20-22. South Before the War 26. Under the Dome 27.

HOUSTON.—SWEENEY AND COOMBS OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; C. Bergman, manager): Wang Nov. 20; fair house. The Sporting Duchess 21; satisfactory business. Darkest Russia 25; small house. The Stowaway 28. Joshua Simpkins 29. Mathews and Bulger 30. My Friend from India 2.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): The Stowaway Nov. 21; fair house. Walter Walker and his well balanced co. presented The Nominee to fair house 22. The Heart of Chicago to well filled house 23; good co. The Sporting Duchess 25; full houses; first-class performances.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): The Circus Queen Nov. 20; small and disappointed audience. The Heart of Chicago 22; fair house; scenic effects good. The Nominee 24; small house, owing to bad weather; co. good. The Hustler 27. The Sporting Duchess 28. Wang 29. Two Merry Tramps 30.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): The Sporting Duchess Nov. 23; fair attendance; excellent cast. Mathews and Bulger in By the Sad Sea Waves 24 pleased a medium audience. Joshua Simpkins 25; poor performance; slim house. Jefferson De Angelis 8. Hotel Topsy Turvy 19.

BOWIE.—GRAND OPERA HOUSE (J. A. Burgess, manager): My Friend from India Nov. 22 by Walter E. Perkins and exceptionally good support; fair audience. Allen's New Orleans Minstrels 25; good house; poor performance. Victor Lee 27-29 opened to capacity; performance satisfactory. Labadie's Faust 7.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rudd, manager): Walter Walker, presenting The Nominee Nov. 20; capable co.; fair business. Joshua Simpkins 23; topheavy house. The Stowaway 24;

(Continued on page 23.)

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"The honors of the evening fell to Edward J. Heron in the character of Hi Holler. It was highly artistic work."—**Portland Express.**

"Edward J. Heron made a decided hit as Hi Holler."—**Lewiston Sun.**

"Hi Holler, who is Edward J. Heron in real life, quite captured the audience at the Lyceum last evening."—**Rochester, N. Y., Union and Advertiser.**

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FAUST.

"But withal it is Miss Seward's Marguerite that stands out best of all as a piece of acting. There is nothing that lady has ever done in Boston that equals her fervor in the character which has been assigned her this week, and she is well nigh perfect in it. Her work is not like acting—it is almost realism."—*Boston Herald*, Oct. 3rd, '99.

TWO ORPHANS

"Miss Pearl Seward scored a distinct success as Henriette. It was a decided enjoyment to behold the genuine pathos which Miss Seward displayed."—*Boston Traveler*, Nov. 14th, '99.

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TELEGRAPHIC NEWS

CHICAGO.

Big Business All Around—Goodwin Studying Things—Harry Davenport's Yarn.

(Special to The Mirror.)

CHICAGO, Dec. 4.

If the past Thanksgiving week may be taken as an evidence of what may be looked for here in a theatrical way during the coming season, the business record at the play houses is certain to be broken, as it was everywhere last Thursday. In spite of a big football game and beautiful bicycle and golf weather the theatres were packed Thanksgiving afternoon, and at night not a house in town had an empty camp stool. At Powers' Nat C. Goodwin turned away people enough to fill the theatre three times, and at McVicker's the record of the house at the prices was shattered, more than $3,500 being taken on that day. Frank Daniels in The Ameer at the Grand Opera House and The Rounders at the Columbia both turned hundreds away, while dear old Il Trovatore gave Mr. Grau his best house of the opera season at the Auditorium. The outlying houses rented all of the neighboring undertakers' camp chairs for the crowds.

The December dinner of the Forty Club had a very large attendance at the Grand Pacific Hotel last Tuesday night. Among the guests were Major John B. Jeffery, of the Philippines; Colonel Burr McIntosh, of Cuba; Harry Davenport, of London; Harry Bagge and George W. Leslie, of the City of New York; Whitney Mockridge, George J. Appleton, Hyde Wallace Perce, Henry McQueen, of New York, and Dr Norval Pierce, of Mandalay.

This is Nat Goodwin's fifth and last week at Powers', and he will divide it between A Gilded Fool, An American Citizen, and The Cowboy and the Lady, after which Mrs. Leslie Carter will be seen in Zaza. During his stay here, by the way, Mr. Goodwin attended a banging bee in the county jail, as he thought "it would help his act," and his family physician, Fred G. Stanley, M.D., took him through the insane ward of a local hospital for the same purpose. Just look out for Nat before he returns to Shooters' Hill, Kent.

Frank Daniels did an enormous business at the Grand Opera House in his new opera, The Ameer, for two weeks, and last night Willie Collier, a great favorite here, packed the house with his new farce, Mr. Smooth, in which he is very clever. With Mr. Goodwin and Mr. Collier here Chicago rejoices in the presence of two of the funniest men on earth.

Impresario Grau's third and last week of grand opera at the Auditorium was by all odds his best in a pecuniary way, and maybe he will come here again next year after all. I hope that he will seek to teach the cheap "society" of this town a lesson, however, by staying away. Milwaukee or Council Bluffs, I have no doubt, would give him larger audiences. And now that the opera people have left us the Thomas concerts are to be resumed next Friday and Saturday.

The Rounders had two excellent weeks at the Columbia and it was followed last night by Phroso, in which clever Odette Tyler has the leading role. The Bostonians follow.

Last Friday afternoon Martin Julian and Harry Earl gave Chicago a first view of the moving pictures of the Jeffreys-Sharkey fight at the Lyric. They are a big success and were given to the public for the first time yesterday afternoon.

After a wonderfully successful run at McVicker's, The Great Ruby is succeeded by William H. West's Minstrel Jubilee this week. Next Sunday at this house we shall see for the first time here Opie Read's play, The Carpetbagger, written in collaboration with Frank Pixley for Tim Murphy.

Edwin Arden has returned to the Dearborn Theatre Stock, succeeding Ernest Hastings as leading man, and yesterday he made his appearance in Nat Goodwin's original role in The Gold Mine. Arden is a clever actor and very popular here.

My old friend, William Ananias McConnell, threatens Chicago again. He writes from Philadelphia, dating his letter Sunday, which he says is "just the same as any other day in Philadelphia," and he tells me that he is to be here to herald The Girl from Maxim's, which is at the Columbia Christmas and New Year's weeks.

Midnight in Chinatown broke records over at the Criterion last week and was followed to-day by Knobs o' Tennessee.

Digby Bell is in town to arrange for dates in vaudeville. He should be a great card.

Quo Vadis will have its first production here at McVicker's Dec. 11, with a gorgeous stage setting and a strong cast, embracing Joseph Haworth, Arthur Forrest, Elmer Grandin, Roselle Knott, and Maude Fealy.

Martha was followed by a revival of Tarantella at the Studebaker to-night, and next week the Castle Square Opera company will give Iolanthe, Martha, The Beggar Student, and The Chimes of Normandy, after which the New York contingent will come on to give us Aida and more ambitious works.

Nat Goodwin and Maxine Elliott are to give a professional matinee of A Gilded Fool at Powers' Thursday afternoon.

Kelly's Kids went from the Lyric to the Academy of Music yesterday, following The City of New York, which had a great week, and up at the Alhambra Bob Fitzsimmons was succeeded by The King of the Opium Ring.

To-morrow afternoon Burr McIntosh will lecture at Powers', his subject being "In War and Peace with My Camera."

The Cherry Pickers opened at the Bijou yesterday afternoon, and A Wise Guy, presented by Hayes and Lytton, is the week's card at the Great Northern, with The Evil Eye underlined.

The stock up at Hopkins' is giving Aristocracy this week.

Kirke LaShelle left here early in the Daniels engagement to go to New York for the purpose of starting rehearsals of his new opera, The Princess Chic, to be produced in January. Julian Mitchell will stage it.

At the last dinner of the Forty Club Harry Davenport, of The Rounders, told a clever one about the colored valet of a young swell who coveted a pair of very loud plaid trousers which his master owned. At a dinner one night the swell found a spot on the trousers and told the valet to remove it. The next morning Sam appeared at his master's bedside with the garment in hand and said he could make no impression on the spot. "Did you try soap and water?" asked the swell. "Yes, sah—couldn't move it," was the reply. "Try benzine?" queried the man. "Yes, sah—no good," came the answer. "Have you tried ammonia?" was the next question. "Yes, sah," replied Sam; "an' dey fit me, too."

"BIFF" HALL.

BOSTON.

Grau Opera Season Opens—So Does Arizona—Thanksgiving Festivities.

(Special to The Mirror.)

BOSTON, Dec. 4.

The opera season is here and society is out in honor of the opportunity to see and hear Bauermeister, supported by Calve, Sembrich, Nordica, and others in such novelties as Faust, Carmen, and Lohengrin. The great Boston was crowded in every part to-night when the season opened with Carmen, in which Calve made her reappearance for the first time in this city in several seasons. The remainder of the week will offer The Marriage of Figaro, Tannhauser, I Pagliacci, Cavalleria Rusticana, Aida, Lohengrin, Faust, and Don Giovanni. The season comes earlier than ever before and as a result a great pecuniary success is anticipated.

Arizona opened at the Tremont to-night. Edwin Holt and the rest of the cast made hits. The Japanese dramatic company are going to give three special matinees this week.

Chris and the Wonderful Lamp, with Jerome Sykes and Edna Wallace-Hopper in the leads, packed the Museum to the doors to-night.

Eugenie Fougere has been added to The Man in the Moon at the Columbia. The announcement is made that the engagement is for one week only.

A Celebrated Case fills the Bowdoin Square while the other half of the stock is at the Grand with The Streets of New York. The event of the Bowdoin Square season comes next week with the first production of Dark Deeds.

At the Castle Square they seem to be threatened with an epidemic of the "glorious old comedies," as they used to call them during the days of the stock at the Museum. They use The Lady of Lyons as a stepping stone from the Heart of Maryland to London Assurance, and beyond that no announcement is made.

Robespierre has only three more performances by Sir Henry Irving and Ellen Terry at the Hollis, and then comes an equal number of performances of The Merchant of Venice, after which the engagement will close with a special bill.

James A. Herne continues with Sag Harbor at the Park with splendid business, and no end for the run is in sight. The special bill given on Thanksgiving for poor children was an enormous success in every way.

William Barry, at the Grand Opera House this week, promises to have a successful engagement, while a special feature is made of The Vaudeville Craze, which Lydia Barry and George Felix introduce between the acts.

Lilla Vyles Wyman has been engaged to teach the ballet of children for Charles F. Atkinson's Christmas pantomime, Little Red Ridinghood. William Seymour and Edward E. Rice have charge of the rehearsals of the principals in New York.

One of the latest rumors is to the effect that the new theatre which is being built on the site of the old Public Library is to be christened the Lyric.

Mary Sanders was ill last week and out of the cast of The Heart of Maryland at the Castle Square. Her place was taken by Mary Young, who may assume the position permanently when Miss Sanders goes a-starring.

George C. Tyler was in Boston on Thanksgiving Day and went almost directly from here to London so as to be present when Children of the Ghetto has its first performance there. He will stay in London only four days.

In the Suffolk Superior Court last week Chief Justice Mason dismissed the bill in equity brought by Gustav Kerker against the Greater New York Amusement Company, which is in control of The Man in the Moon at the Columbia. The judge directed Wolf Falk, resident manager of the Columbia, to pay over to the owners of The Man in the Moon the money which a previous decree of the court had put in his hands as temporary receiver, and decided that he should be paid for his services by the plaintiff.

At the last dinner of the Playgoers the guests were John Craig and Mary Young, of the Castle Square; Edwin Lawrence, of Three Little Lambs; Charles Dibdin Pitt, W. T. Hodge, and Mrs. Sol Smith, of Sag Harbor, and Jessie L. Stearns, who read a short play.

James Jay Brady had a regular reception wherever he went in town last week. It had been some time since he had been in Boston.

Lillian Lawrence, the popular leading lady at the Castle Square, has been engaged to coach the students at Dartmouth College for their annual theatricals. Kate Ryan will take part also in the preparations. Who says that Dartmouth is not enterprising?

Among the corporations formed out of the State is the Boston Amusement company, which has been organized at Portland for "presenting musical, dramatic, and literary entertainments." Of the $3,000 capital subscribed $300 have been paid in. C. H. Goldthwaite is president and J. H. Emery the treasurer. H. L. Crum, of Portland, and J. H. Lear, of Malden, are among the incorporators.

The Princess Chic has a Boston booking at the Tremont.

John J. McNally is said to be largely interested in the development of the Dolbear system of wireless telegraphy.

Josie Sadler, who has been in Boston, signed for a special part in Broadway in Tokio at the New York. The character is being written especially for her by George V. Hobart.

Ina Hammer will return to New York to-night after visiting her friend, Mrs. E. A. Sutherland.

Thanksgiving Day was the sixtieth birthday of Mrs. Denman Thompson, and after the matinee a dinner was given in her honor at the Adams House, attended by many relatives and friends.

William B. Jewell, who acted as attorney for B. F. Keith in all the negotiations resulting in the Keith's New Theatre, died at his home in Cambridge last week.

Sarah Cowell Le Moyne will be seen in The Greatest Thing in the World at the Park before the close of the present season, even if the engagement of Sag Harbor has to be curtailed a week to permit. If so, Sag Harbor may go to Wallack's, New York.

James Castle, stage manager of the Tremont, was given on Thanksgiving Day a handsome gold watch, seal, and fob from The Three Little Lambs company. The speech in behalf of the company was made by Saumel E. Rorke.

Charlestown amateurs gave a performance of My Friend from India in the parochial school hall last week. Local hits were introduced! Shades of Walter Perkins!

Sunday concerts are getting to be the thing in Boston, and if the number of eligible charities holds out every house will have them. The municipal concerts are given in Music Hall, and the Columbia and Grand Dime entertain the public, with others to hear from.

Boston people have been greatly interested in reading of the bride of Senator Thurston, but for a time few recognized in Lola Purman the Lola Purman Tripp who was an elocutionist here a few years ago and who appeared in Shakespearean productions with Henry L. Southwick. Jessie Eldrige Southwick, Ethel Hornick, and others. She signed with Augustin Daly and went abroad with his company, but appeared only once or twice and then retired from the stage.

I don't know of anything that has caused so much unfavorable criticism among theatregoers as when one of the first-class houses began to display an advertising curtain. Boston will stand almost anything, but not that.

Laurence Irving was the guest of honor of Mrs. E. H. Crosby at her first Friday afternoon "at home" last week. Quite a number of professionals were present, among the number being Grace P. Atwell.

JAY BENTON.

PHILADELPHIA.

My Lady's Lord Produced—Bills of the Week—Other Matters.

(Special to The Mirror.)

PHILADELPHIA, Dec. 4.

The National Export Exposition, which for the past eleven weeks has been a counter attraction to all our places of amusement, closed on Dec. 2.

For the first time on any stage My Lady's Lord was produced to-night at the Broad Street Theatre by the Empire Theatre company. William Faversham and Jessie Millward head the cast. The play tells a love story of a modern Englishman and a princess of a fanciful kingdom—a kingdom which looks down with scorn upon other countries which are weak-minded enough to sink into "The Slough of Civilization." The Englishman eventually carries off his princess to a little flat in London. Next week, Thomas Q. Seabrooke in Who Killed Cock Robin is the announcement.

Henry Miller in The Only Way is in his second and last week at the Chestnut Street Opera House, scoring an artistic and pecuniary success. It is a powerful and interesting production and a genuine triumph for this popular star. Henry Irving, Ellen Terry, and the London Lyceum company open here Dec. 11 for two weeks. Denman Thompson Dec. 25-Jan. 8.

Viola Allen in The Christian continues to crowded houses at the Walnut Street Theatre. Chauncey Olcott Dec. 25 for two weeks. The Great Ruby Jan. 8 for a run.

At the Chestnut Street Theatre The Girl from Maxim's is in its second and last week. Whe Smith Left Home Dec. 11. The Sign of the Cross Dec. 25.

The Park Theatre presents this week Isham's Octoroons, a first-class combination of colored talent. Belle Davis, Smart and Williams, Hampton and Johnson, Billy Miller, the Brittons, and William Mozambique English are the features. The house was crowded this evening. Peck's Bad Boy Dec. 11. The American Girl Dec. 18. Devil's Auction Dec. 25.

The Queen of Chinatown opened to-night at Gilmore's Auditorium to capacity, although it had been here before this season. It abounds in stirring situations, realistic scenery, and has a capable company headed by Laura Bigger, Will S. Harkins, Logan Paul, and Rachel Sterling. The Gay Debutante, that was originally booked for week of Dec. 11, having closed, Manager William J. Gilmore has secured instead the Edison pictures of the Jeffreys-Sharkey fight for the weeks Dec. 11 and 18, with two performances daily.

The Durban-Sheeler Stock company at the Girard Avenue Theatre offers this week The Conquerors, that enlists the entire force of this popular organization, with a large corps of auxiliaries. The house was crowded to-night. Next week, Damon and Pythias.

By arrangement with Jacob Litt the management of Forepaugh's Theatre presents this week to a large audience The Ghetto, with the scenery and costumes used in the original production. Houses crowded and received with well-merited applause. The cast includes George Learock, Mark Price, Cecil Owen, Albert Sackett, James Barrett, Leon Rickards, J. Garnier, William W. Miller, Carrie Radcliffe, Florence Roberts, and Henrietta Vaders. Dec. 11, A Man of Honor.

The National Theatre has a popular card this week in Joseph Murphy, who for the past twenty-eight years has entertained large audiences, in Shaun Rhue, which holds the stage for three nights, when the Kerry Gow will be substituted. Next week, A Man of Mystery.

Jermon's Stock company appears in The Pay Train at the Standard Theatre this week, opening to good patronage. Mortimer Snow, Charlotte Tittell, Beatrice Ingram, Augustus Balfour, Susie Willis, and Ethel Elader are the favorites. The vaudeville between the acts introduces Tom Mack, Etta Chatham, and Forrester and Floyd. For next week, The Shaughraun by the stock company, aided by Aubrey Boucicault.

Have You Seen Smith holds the week at the People's Theatre. It is a melange of vaudeville specialties. The Rays in A Hot Old Time Dec. 11. George W. Monroe Dec. 18. Secret Service Dec. 25.

Dumont's Minstrels at the Eleventh Street Opera House have the usual large patronage. This is the last week of Rucco's dogs.

The new Arch Street Theatre, under the *régime* of Andrew Biehl, lessee; M. E. Medvedeff, director, will open Dec. 7 with a German opera company in Faust. The following is the company as announced—viz: Martha Hofacker, Frl. Diamont, Ida Klein, Fr. Maurer, Frl. Wegener, Herr Marzani, Herr Lebermann, Herr Veron, Frl. Fields, Herr Cantori, Herr De Bor, and large chorus. It is proposed to give opera in English as well as German. Week of Dec. 11, Carmen.

The Grand Opera House is, as usual, crowded. The programme this week is headed by Minnie Seligman, supported by Mason Mitchell and a capable company of fourteen people in a pretty playette titled Comedy and Tragedy. Melville and Stetson, the Austin Sisters, Edna Bassett Marshall, Horace Golden, Fred Niblo, Sherman and Rallston, the Rice Brothers, the Musical Colbys, and the kalatechnoscope, with new pictures, complete the bill.

The Metropolitan Opera company will inaugurate their season of twenty performances at the Academy of Music Dec. 28, appearing on Tuesday and Thursday evenings.

At the Academy of Music to-night a violin recital is given by Petschnikoff. Paderewski Dec. 14 and Jan. 13. Conreid's Irving Place Theatre company Dec. 5 in Minna Von Barnhelm.

Keith's Theatre is playing to capacity night and day, and this week presents a very strong programme, including Fay Templeton, Ching Ling Foo, Hilda Thomas and company, Johnson and Dean, Bruet and Riviere, Patterson Brothers, Cosmopolitan Trio, Cardownie Troupe of Dancers, Billy Link, Van Leer and Duke, Baby Helen, Campbell and Dare, Laredo and Blake, and the biograph.

The Star Theatre is now in the hands of carpenters and will be opened some time this month as a continuous vaudeville house.

S. FERNBERGER.

WASHINGTON.

Lafayette Square Rumors Denied—Dear Old Charley Closes—Current Bills.

(Special to The Mirror.)

WASHINGTON, Dec. 4.

E. H. Sothern and Virginia Harned in Leo Ditrichstein's play, The Song of the Sword, is this week's attraction at the New National Theatre, commencing the engagement to a large audience. The supporting company is large. Lord and Lady Algy will be the succeeding attraction.

Ward and Vokes in The Floorwalkers opened to a good attendance at the Columbia Theatre. The new farce evokes laughter and the stars are funnier than ever. They are ably assisted by Lucy Daly, Margaret Daly Vokes, Hattie Bernard, Will West, George Sidney, John W. Early, and the Chicago Ladies' Quartette. Roland Reed will follow.

A Chinese Romance, a new musical operetta presented by a mixed American and Chinese company, opened to-night at the Lafayette Square Opera House to a large and interested audience. The principals comprise Kate Davis, Mildred Hughes, Eugenie Nicholson, Frank Wooley, Claude Amsden, May Fiske, Henry Gunson, Arthur Boyce, Orpha Taylor, and J. E. Gregory. An Open Door is the underline.

John and Emma Ray in A Hot Old Time drew a big attendance at the Academy of Music. The new edition by George M. Cohan adds new interest. The stars do capital work. The comedy support was in the capable keeping of J. Bernard Dyllyn, Hayes and Healy, Frank Lalor, Albert Ellis, Frank Ainsworth, Thomas C. Leary, Emma Francis, Juliette Roslyn, Minerva Adams, Adelle Morgan, Vernie Ross, Beatrice Rice, and Querita Vincent. Through the Breakers will follow.

The memorial services of Washington Lodge of Elks were held at the Columbia Theatre Sunday night. The services were most impressive. One of the striking features was the reading of the complete mortuary record of the lodge and the extinguishing of an incandescent light on an immense white cross studded with sixty-two brilliants, as each name was called. The Marine Band rendered the musical programme. Brother J. Lewis Baumgardner, of Staunton, Va., Lodge, delivered an oration on "The Aims and Objects of the Order," and Congressman C. F. Joy, of St. Louis Lodge, made an address on "Fraternity." Bryant's "Thanatopsis" was superbly rendered by E. L. K. George L. Tracy, Perry B. Turpin sang "The Holy City" to the piano accompaniment of Albert D. Mayo. The Apollo Quartette—Messrs. McFarland, Reside, Turpin, and Ryan—sang. Brother Harry Stone gave a trombone solo. The benediction was spoken by Rev. Dr. J. Alexander Specht.

Manager Uriah H. Painter, of the Lafayette Square Opera House denies emphatically the rumor that the Lafayette Square is to be sold to the Government to become part of the new Department of Justice Building now being erected next to the theatre. He further denies that a proposition has ever been entertained or considered to turn the edifice into an apartment house. Mr. Painter also states that the Lafayette Square was constructed in obedience to a public demand for an absolutely fireproof building in a good neighborhood, and that the theatre now has more contracts for the season than it had for last season at the same time. Attractions are being booked two years ahead. Within a month the Turkish bath establishment under the auditorium will be completed at an expense of $10,000 and early in the spring a large sum will be expended in the completion of the roof garden.

Dear Old Charley, after a fifteen weeks' season, closed Saturday night at the conclusion of its engagement at the Columbia Theatre. The company will be seen shortly in a new three-act farce entitled Which Is Watt.

At the Saengerbund concert held last night at the New National Theatre Elsa Von Moltke, violinist, was specially engaged. Also assisting the society were Mrs. W. L. Wilson, Margaret Nolan-Martin, Thomas E. Turpin, and James J. Nolan.

Vladimir De Pachmann's piano recital at the Columbia Theatre last Wednesday afternoon was pronounced one of the most artistic ever given in Washington. Valentine Abt, mandolinist, will give a concert at Universalist Church to-morrow night. Paderewski will give a recital at the Columbia Theatre Dec. 19.

JOHN T. WARDE.

ST. LOUIS.

Excellent Offerings This Week—The Odeon Opened—Current Chat.

(Special to The Mirror.)

ST. LOUIS, Dec. 4.

The Castle Square Opera company presented Maritana at Exposition Music Hall to-night before a large audience. The cast included Adelaide Norwood as Maritana, W. W. Hinshaw as Charles II., Max Eugene as Don Jose, Miro Delamotta as Don Cæsar, Edward P. Temple as Marquis de Montefiori, Bessie Tannehill as the Marchioness, Francis J. Boyle as Captain of the Guard, and Katharine Condon as Lazarillo. To-morrow night Maude Lillian Berri, who made a hit as prima donna of the Christy Cave Opera company last Summer, will sing the role of Maritana, Homer Lind will sing the part of Don Jose, and Payne Clark that of Don Cæsar. The Castle Square company have certainly made a great success, far beyond all expectations.

Sol Smith Russell opened to-night at the Century in Hon. John Grigsby, and will repeat it to-morrow night and at Wednesday matinee. The rest of the week A Poor Relation will be given. The attendance to-night will be large.

Mrs. Leslie Carter began her engagement in Zaza at the Olympic Theatre to-night. A large audience was present.

Sowing the Wind, which has been seen here before, is the attraction at the Grand Opera House.

A Day and a Night is at Havlin's for the week. It was presented by an excellent company and large audiences saw it.

The stock company at the Imperial presents this week Shaft No. 2. The entire cast did excellent work. Nettie Bowne, Maurice Freeman, and Arthur Mackley were especially good. Mr. and Mrs. Sidney Drew head the vaudeville bill. The attendance continues good.

The Columbia's bill this week includes Hines and Remington, Bartelmes, the Great Edar Family, Arnold Grazer and La Petite Pearl, Gear and Delmo, Charles T. Ellis and company, Florence Henri King, and Conroy and McDonald. The theatre was filled yesterday.

Rose Hill's Folly company is drawing the patrons of the Standard.

Walter C. Bailey, formerly an actor and member of the Actors' Fund, of New York, is a patient at the City Hospital suffering from locomotor ataxia. He arrived at the Union Station from the East last Tuesday morning so weak that he could scarcely walk and requested to be sent to the hospital.

The new Odéon was opened last Tuesday night with a concert by the Apollo Club. The initial concert of the Choral Symphony Society took place at the Odéon Thanksgiving night. Both concerts were successes.

The new scale of prices at the Grand Opera House under John Havlin's management are as follows: Regular nights and Sunday and holiday matinees—Box seats, $1; orchestra, 75 cents; parquet and dress circle, 50 cents; balcony circle, 35 cents; balcony, 25 cents; gallery, 15 cents. Wednesday and Saturday matinees—Box seats, $1; orchestra, 50 cents; parquet and dress circle, balcony circle and balcony, 25 cents; gallery, 15 cents.

William Garen, manager of Havlin's Theatre, will be the manager of both Havlin's and the Grand Opera House and will represent General Manager John Havlin, who will spend, as usual, part of his time in Cincinnati looking after his interests there.

St. Louis Lodge No. 9, B. P. O. Elks, held their memorial services at the Century Theatre yesterday afternoon.

The new Odéon, located on Grand near Finney Avenue, and which was opened to the public for the first time last Tuesday evening, is a handsome modern music room. It has a seating capacity of twenty one hundred. The acoustics are excellent. The coloring is warm in tone and of Oriental richness. There are thirty boxes. The foyer is large and well designed. The architect was W. Albert Swasy.

One of the many good things on the programme of West's Minstrels at Havlin's last week was the song "Over the Sea," sung by Charles Weber, a St. Louis boy.

Carroll Johnson, of West's Minstrels, met with his usual welcome at Havlin's last week.

W. C. HOWLAND.

BALTIMORE.

Lyceum Stock in The Merchant of Venice—Julia Arthur—Other Attractions.

(Special to The Mirror.)

BALTIMORE, Dec. 4.

One of the largest audiences of the season assembled at Ford's Grand Opera House this evening to witness Julia Arthur as the Empress Josephine in More than Queen. Miss Arthur was extremely forceful as the discarded Empress, and at all times had the sympathy of her audience. Next week, Ward and Vokes in The Floorwalkers.

Francis Wilson in Cyrano de Bergerac is at the Academy of Music. The Girl from Maxim's next week.

The Lyceum Theatre was crowded to-night to witness the presentation of The Merchant of Venice by the Lyceum Theatre Stock company, supporting John W. Albaugh, Sr., as the star. The performance, which was thoroughly artistic, reminded one of the good old stock company days when the stars of the profession were supported by the local companies and when actors were thoroughly trained in the school of experience before they attempted to mount the ladder of fame. Mr. Albaugh gave a very strong and intellectual rendition of the role of Shylock. The support of the company was most excellent and left no room for unfavorable criticism. Manager John W. Albaugh, Jr., staged the production in a generous and appropriate manner, and the general verdict upon the performance was that it was one of the most successful of the Lyceum's season. Diplomacy will be the next play presented.

After scoring another success in Erminie last week the Milton Aborn Stock Opera company presented at the Music Hall this evening The Bohemian Girl. The attendance, which has exceeded every expectation, is steadily increasing. The opera was delightfully rendered by J. K. Murray, Grafton G. Baker, Harry Williams, Milton Aborn, Harry Morton, Albert Wilder, Clara Lane, Florence A. Ackley, and Amelia Fields. The chorus is deserving of much praise. Carmen has been selected as next week's bill.

Through the Breakers, a stirring melodrama, with a very good cast, is the attraction at the Holliday Street Theatre. It will give place at the close of the week to A Female Drummer.

McFadden's Row of Flats kept a large audience thoroughly amused at the Auditorium Music Hall. The company is a first-rate one and the olio introduced is up to date and quite entertaining. The Joseph Hart Vaudeville company is the underline.

Maude Odell, who gave such an excellent performance of Milah with James O'Neill last week, has many friends in our city. She is favorably remembered as a member of Manager Charles E. Ford's Stock company of a few years ago. Nora O'Brien, who plays the Queen in The Musketeers, is a Baltimore girl and her success was gratifying.

HAROLD RUTLEDGE.

CINCINNATI.

Maude Adams at the Grand—Pike Stock in Liberty Hall—Other Bills.

(Special to The Mirror.)

CINCINNATI, Dec. 4.

Maude Adams began a week's engagement in The Little Minister at the Grand to-night. Olga Nethersole is underlined.

The Pike Stock company is being seen this week in Liberty Hall. The play is admirably adapted to the capabilities of the company and is cleverly acted. The stage settings were tasteful. The new members of the stock, John Maher and Channez Olney, have already demonstrated their ability.

Johnstone Bennett is at the Walnut in A Female Drummer. Big audiences were drawn for both performances yesterday. In the cast also are Harry Ladell, Willis P. Sweatnam, Tony Williams, Nellie O'Neil, and others.

On the Wabash is the current attraction at Heuck's. The play is satisfactorily cast and has several telling situations. The scenery is very handsome.

Manager Lew Ballenberg has charge of the rendition of The Messiah at Music Hall Dec. 26. He has already secured the services of Oscar Ehrgott as basso and W. H. Rieger, the tenor.

Work on remodeling the old Star into the Lyceum is being pushed and there is no doubt that everything will be in complete order for the opening night, Dec. 24.

F. Hopkinson Smith will lecture at the Auditorium Wednesday night.

WILLIAM SAMPSON.

Daniel Sully in The Parish Priest.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON (Warde and Sackett): Newport News, Va., Dec. 5, Norfolk 6, Hampton 7, Suffolk 8, 9, Richmond 11.
A BLACK SHEEP: Kansas City, Mo., Dec. 4-9.
A BOY WANTED: Troy, O., Dec. 5.
A BREACH OF PROMISE: Cripple Creek, Col., Dec. 7, Denver 10-16, Cheyenne, Wyo., 18, N. Platte, Neb., 19, Kearney 20, Grand Island 21, Hastings 22, Council Bluffs, Ia., 24.
A BREEZY TIME (Eastern, Fitz and Webster, mgrs.): Dawson, Pa., Dec. 5, Mt. Pleasant 6, Jeannette 7, Latrobe 8, Johnstown 9, S. Fork 11, Houtzdale 14, Punxsutawney 16.
A BREEZY TIME (Western; Fitz and Webster, mgrs.): Denver, Col., Dec. 4-9, Grand Island, Neb., 15.
A BUNCH OF KEYS (Gus Bothner, mgr.): Mt. Vernon, Ill., Dec. 5, Olney 6, Effingham 7, Charleston 8, Pana 9, E. St. Louis 10, Litchfield 11, Taylorville 12, Springfield 13, Pittsfield 14, Keokuk, Ia., 15, Quincy, Ill., 16, Chicago 18-23.
A CHILD OF THE SOUTH (Brady and Rogers, mgrs.): Hillsdale, Mich., Dec. 5, Coldwater 6, Albion 7, Ann Arbor 8, Adrian 9, Elkhart, Ind., 11.
A CHINESE ROMANCE: Washington, D. C., Dec. 4-9, Philadelphia, Pa., 11—indefinite.
A COLONIAL GIRL (Daniel Frohman, mgr.): St. Paul, Minn., Dec. 4-9.
A CONTENTED WOMAN (Belle Archer; Fred E. Wright, mgr.): Bradford, Pa., Dec. 5, Warren 6, Franklin 7, Youngstown, O., 8, Akron 9, Cleveland 11-16, Elyria 15.
A DAY AND A NIGHT (Harry Phillips, mgr.): St. Louis, Mo., Dec. 4-9, Rock Island, Ill., 17.
A FEMALE DRUMMER: Cincinnati, O., Dec. 4-9, Baltimore, Md., 11-16.
A GRIP OF STEEL (H. Bradley Etling, bus.-mgr.): Providence, R. I., Dec. 4-9.
A GUILTY MOTHER (Henry Myers, mgr.): Des Moines, Ia., Dec. 4-6, Marshalltown 7, Cedar Rapids 8, Moline 9, Davenport 10, Galesburg, Ill., 11, Monmouth 12, Keokuk, Ia., 13, Quincy, Ill., 14, Hannibal, Mo., 15, Springfield, Ill., 16, St. Louis, Mo., 18-23.
A HOT OLD TIME (The Rays): Washington, D. C., Dec. 4-9.
A HOT OLD TIME (Eastern; E. A. Braden, mgr.): Amsterdam, N. Y., Dec. 6, Cohoes 7, Pittsfield, Mass., 8, Rockville, Conn., 9.
A HOT OLD TIME (Western;): Seattle, Wash., Dec. 4-9, Tacoma 11-16, Portland, Or., 25-30.
A HOT OLD TIME IN DIXIE (Tom McIntosh): Salem, O., Dec. 5, Beaver Falls, Pa., 6, Butler 7, Rochester, N. Y., 11-13.
A HUSBAND ON SALARY: Fairfield, Ia., Dec. 5.
A JOLLY LOT (Charles E. Rose, mgr.): Noblesville, Ind., Dec. 5, Alexandria 6, Tipton 7, Frankton 8, Elwood 9, Knightstown 11, Newcastle 12, Union City 13, Greenville, O., 14, Celina 15, St. Mary's 16, Wapakoneta 18, Kenton 19.
A LADY OF QUALITY (Eugenie Blair; Henri Gressitt, mgr.): San Jose, Cal., Dec. 8, Santa Cruz 9, Stockton 11, Sacramento 12, Salem, Or., 16, Portland 18-20, Seattle, Wash., 21-23.
A MAN OF AFFAIRS (H. W. Taylor, mgr.): Massillon, O., Dec. 7, Salem 12.
A MAN OF MYSTERY (E. N. McDowell, mgr.): Worcester, Mass., Dec. 4-9, Philadelphia, Pa., 11-16, Rochester, N. Y., 18-20, Syracuse 21-23.
A MERRY CHASE (Lyman Bros.): Mattoon, Ill., Dec. 5, Paris 6, Sullivan, Ind., 7, Brazil 8, Greencastle 9, Ladoga 11, Delphi 12, Monticello 13, Peru 14, Marion 15, Tipton 16, Lebanon 18, Greenfield 19, Alexandria 20, Newcastle 21, Shelbyville 22, Greensburg 23, Columbus 25, Lawrenceburg 26.
A MILK WHITE FLAG: Alton, Ill., Dec. 9, St. Louis, Mo., 11-16, Evansville, Ind., 17.
A PAIR OF BLACK EYES (Betts and Patee, mgrs.): Rushville, Ind., Dec. 5, Shelbyville 6, Greencastle 7, Brazil 8, Bloomfield 9, Princeton 11, Sullivan 12, Washington 13, Vincennes 14, Henderson, Ky., 15, Mt. Vernon, Ind., 16, New Harmony 18, Olney, Ill., 20, Charlestown 21, Tuscola 22, Danville 23.
A RAG TIME RECEPTION (Grahame and Bromilow, mgrs.): Springfield, O., Dec. 5, Kenton 6, Delphos 7, St. Mary's 8, Lima 9, Bellefontaine 11, Sandusky 12, Massillon 13, Canton 14, Ravenna 15, Warren 16, Cleveland 18-23.
A ROMANCE OF COON HOLLOW (George B. Gaston, mgr.): Salt Lake City, U., Dec. 4-6, Park City 7, Provo 8, Grand Junction, Col., 9, Aspen 11, Leadville 12, Cripple Creek 13, Pueblo 14, Colorado Springs 15, Central City 16, Denver 18-23.
A RUNAWAY GIRL: Cedar Rapids, Ia., Dec. 5, Springfield, Ill., 13.
A SOLDIER OF THE EMPIRE (W. J. Fielding, mgr.): Troy, N. Y., Dec. 7-9, Pittsfield, Mass., 11, Springfield 12, Hartford, Conn., 13, New Haven 14-16.
A STRANGER IN A STRANGE LAND: New Haven, Conn., Dec. 4, 5, Norwich 7.
A TEMPERANCE TOWN (Richards and Canfield; A. A. Ashley, prop. and mgr.): Albany, N. Y., Dec. 4-6, Tarrytown 7, Yonkers 8, Stamford, Conn., 9, Worcester, Mass., 11-16, Newark, N. J., 18-23.
A TRIP TO CHINATOWN: Dubuque, Ia., Dec. 5, Clinton 6, Des Moines 7, St. Joseph, Mo., 8, Atchison, Kan., 9.
A TRIP TO COONTOWN (Cole and Johnson): Auburn, N. Y., Dec. 5, Rome 6, Ilion 7, Amsterdam 8, Schenectady 9, Albany 11-13, Troy 14, 15, Brooklyn 18-23.
A TURKISH BATH: Rich Hill, Mo., Dec. 12, Parsons, Kan., 16.
A WHITE ELEPHANT (Carl J. Berry, mgr.): Yankton, S. D., Dec. 5, Wayne, Neb., 6, Creighton 7, Pierce 8, Neligh 9, Stanton 11, Beemer 12, West Point 13, Wisner 14, Scribner 15, Fremont 16.
A WISE GUY (Hayes and Lytton; Richard Hyde, mgr.): Chicago, Ill., Dec. 4-9, Milwaukee, Wis., 11-16, Chicago, Ill., 18-23.
A WISE WOMAN (Marie Lamour; F. G. Conrad, mgr.): Lancaster, Pa., Dec. 5, Reading 6, Mahanoy City 7, Ashland 8, Shenandoah 9, Milton 11, Punxsutawney 12, Ridgway 13, Dunkirk, N. Y., 14, Warren, Pa., 15, Titusville 16, Lisbon, O., 18, Steubenville 19, Newark 21, Mt. Vernon 22.
A WOMAN IN THE CASE (Fitz and Webster; C. S. Baldwin, mgr.): Janesville, Wis., Dec. 5, Beloit 6, Elgin, Ill., 7, Belvidere 8, Sterling 9, Rock Island 10, Kewanee 11, Princeton 12, La Salle 13.
A YOUNG WIFE: Utica, N. Y., Dec. 5, 6, Albany 7-9, Saratoga 11, Amsterdam 12, Schenectady 13, Geneva 14, Elmira 15.
ADAMS BROTHERS' REPERTOIRE: Willimantic, Conn., Dec. 4-9, Pittsfield, Mass., 11-16.
ADAMS, MAUDE (Charles Frohman, mgr.): Cincinnati, O., Dec. 4-9.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.
ALLEN, VIOLA: Philadelphia, Pa., Nov. 13-Dec. 9.
ANGELL COMEDIANS: Rhinelander, Wis., Dec. 4-9, Ironwood 11-16, Bessemer 18-23.
ARIZONA (Kirke La Shelle and Fred R. Hamlin, props.): Boston, Mass., Dec. 4—indefinite.
ARTHUR, JULIA: Baltimore, Md., Dec. 4-9, Newark, N. J., 11-16.
AT GAY CONEY ISLAND (Whiting and Willis): Valley City, N. D., Dec. 5, Jamestown 6, Bismarck 7, Dickinson 8, Billings, Mont., 9, Livingston 11, Bozeman 12.
AT PINEY RIDGE: Canton, O., Dec. 5, Youngstown 6, Jamestown, N. Y., 7, Bradford, Pa., 8, Olean, N. Y., 9, Rochester 11-13, Syracuse 14-16.
AT THE WHITE HORSE TAVERN (Daniel and Charles Frohman, mgrs.): Hartford, Conn., Dec. 5, New Haven 6, Providence, R. I., 7-9.
AUBREY DRAMATIC STOCK (Mittenthal Brothers, mgrs.): Elmira, N. Y., Dec. 6, 7, Binghamton 8, 9, Scranton, Pa., 11-16.
AUNT JERUSHA (W. S. Campbell, mgr.): St. Joseph, Mo., Dec. 3-5, Butler 6, Paola, Kan., 7, Nevado, Mo., 8, Carthage 9, Webb City 10.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Birmingham, Ala., Dec. 5-9, Dallas, Tex., 18-20, Ft. Worth 25, 26.
BARRETT AND WAINE: Kalispell, Mont., Dec. 4-6.
BECAUSE SHE LOVED HIM SO (Julius Cahn, mgr.): Jackson, Mich., Dec. 5, Lansing 6, Flint 7, Saginaw 8, Bay City 9.
BECAUSE SHE LOVED HIM SO (Charles Frohman, mgr.): Worcester, Mass., Dec. 6, Brockton 8, Providence, R. I., 11-13.
BEN HUR: New York city Nov. 29—indefinite.
BENNETT-MOULTON (A; Earl Burgess, mgr.): Lebanon, Pa., Dec. 4-9, Paterson, N. J., 11-23.
BENNETT-MOULTON (B): Lawrence, Mass., Dec. 4-9, Nashua, N. H., 11-16, Brockton, Mass., 25-Jan. 6.
BIJOU COMEDY: Crookston, Minn., Dec. 7-9.
BITTNER THEATRE: Broken Bow, Neb., Dec. 14-16.
BLUE JEANS: Oswego, N. Y., Dec. 7, Lyons 8, Buffalo 11-16.
BROWN'S IN TOWN (La Motte and Sowersby, mgrs.): Janesville, Wis., Dec. 5, Waukegan 6, Joliet, Ill., 7, Elgin 8, Belvidere 9, Chicago 10-23.
BROWN'S IN TOWN (Delcher and Hennessy, mgrs.): Vancouver, Wash., Dec. 5, Aberdeen 6, Olympia 8, Tacoma 9, Pt. Townsend 11, Victoria, B. C., 12, Nanaimo 13, Vancouver 14, Westminster 15, Everett, Wash., 16, Seattle 18-23.
BRYAN COMEDIANS: Hammond, Ind., Dec. 11-16.
BURRILL COMEDY (Laura Hulbert; Charles W. Burrill, mgr.): Shamokin, Pa., Dec. 4-9, Williamsport 11-16.
CAMERON CLEMENS (Harry Bulsh, bus.-mgr.): New Brunswick, N. J., Dec. 4-9, Lancaster, Pa., 11-16, Philadelphia 18-23.
CARNER STOCK (Harry L. Webb, mgr.): Mercer, Pa., Dec. 4-9, Greenville 11-16, Kittanning 18-23.
CARPENTER, FRANKIE (George K. Robinson, mgr.): Biddeford, Me., Dec. 4-9, Salem, Mass., 11-16.
CASEY'S TROUBLES (Alfred Kelcy): Jonesboro, Ark., Dec. 5, Newport 6, Arkadelphia 7, 8.
CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—indefinite.
CHAPMAN-WARREN: Jacksonville, Fla., Dec. 4-9.
CHASE-LISTER THEATRE (Northern): Concordia, Kan., Dec. 4-9, Salina 11-16, Topeka 18-23.
CHASE-LISTER THEATRE (Southern): Will M. Carroll, mgr.): Columbia, Mo., Dec. 4-9, Mexico 11-16, Trenton 18-23.
CHATTANOOGA (Jay Simms, mgr.): New Albany, Ind., Dec. 5, Seymour 6.
CHESTER, ALMA (O. W. Dibble, mgr.): Lynn, Mass., Dec. 4-9, Bangor, Me., 11-23, Portland 25-30.
CHESTER DE VONDE STOCK CO.: Wheeling, W. Va., Dec. 4-9, Akron, O., 11-16.
CLARKE, CRESTON (H. W. Storm, mgr.): Frankfort, Ind., Dec. 14.
CLARKE, HARRY CORSON (What Happened to Jones; What Did Tomkins Do): Santa Anna, Cal., Dec. 5, San Diego 6, 7, Redlands 8, Pomona 11, Phoenix, Ariz., 13, Tucson, 15, El Paso, N. Mex., 16.
COIGNE'S AMERICAN THEATRE: Newport, Pa., Dec. 4, 5, Lewistown 6.
COLLINS, MYRA (Bennett and Ingraham, mgrs.): Unionville, Mo., Dec. 4-9.
COLLIER, WILLIE (Smyth and Rice, mgrs.): Chicago, Ill., Dec. 4-9.
COLUMBIA BIG STOCK (Edw. C. Stuart, mgr.): Louisiana, Mo., Dec. 4-9, Chillicothe 11-16, Moberly 18-23.
COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Oct. 9—indefinite.
COOTE, BERT (William M. Goodhue, mgr.): Youngstown, O., Dec. 5, Canton 6, Wooster 7, Newark 8, Lancaster 9, Portsmouth 11, Huntington, W. Va., 12, Marietta, O., 13, Athens 14, Chillicothe 15, Hamilton 16, Richmond, Ind., 18, Portland 19, St. Mary's 20, Lima, O., 21, Findlay 22, Ann Arbor, Mich., 23.
CRANE PLAYERS: Springfield, O., Dec. 8, 9.
CRANE, WILLIAM H. (Joseph Brooks, mgr.): Brooklyn, N. Y., Dec. 4-9.
CORE-KEENE: Jeannette, La., Dec. 4-9, Lafayette 10.
DALRYMPLE COMEDY: La Junta, Col., Dec. 4-9.
DARKEST RUSSIA (Edwin C. Jepson, mgr.): Dennison, Tex., Dec. 5, Gainesville 6, Dallas 7, Clarksville 8, Hot Springs, Ark., 9, Little Rock 11, Jonesboro 12, Memphis, Tenn., 13, 14, Muhphysboro, Ill., 15, Effingham 16.
DAUGHTERS OF THE POOR (Carrie Ezier): Red Bank, N. J., Dec. 5, Asbury Park 6, Lakewood 7, Trenton 8, Chester, Pa., 9.
DAVIDSON, FRANK: Piedmont, W. Va., Dec. 4-6, Frostburg, Md., 7-9, Bedford, Pa., 11-16.
DAVIDSON STOCK (Kelly and Kent): Sterling, Ill., Dec. 4-9, Aurora 11-16.
DEVIL'S ISLAND (Frank Beresford, mgr.): Newark, N. J., Dec. 4-9.
DILLON, JOHN: Fairbury, Neb., Dec. 9.
DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 25—indefinite.
DONOVANS, THE (Dewey's Reception; B. Henry, mgr.): Portland, Me., Dec. 5, 6, Oldtown 7, Bangor 8, Belfast 9, Rockland 11, Bath 12, Biddeford 13.
DON'T TELL MY WIFE (Felix Risser, mgr.): Steubenville, O., Dec. 5, Wellsburg, W. Va., 6, Cambridge, O., 7, Marietta 8, Nelsonville 9, Lancaster 11, Logan 12, Parkersburg, W. Va., 13, Pomeroy, O., 14, Gallipolis 15, Huntington, W. Va., 16.
DREW, JOHN: New York city Sept. 11.—indefinite.
EIGHT BELLS (Byrne Bros.): Altoona, Pa., Dec. 8.
ELDON'S COMEDIANS (G. H. Elden, mgr.): Paris, Ill., Dec. 11.
ELLEFORD CO.: Sacramento, Cal., Nov. 26-Dec. 9.
ELROY STOCK (E. S. Brigham, mgr.): Frankford, Pa., Dec. 4-9, Paterson, N. J., 11-16, Wilkes-Barre Pa., 18-23.
ELROY STOCK (A. J. Sydney Macy, mgr.): Manchester, N. H., Dec. 4-9, New Bedford, Mass., 11-16, Fall River 18-23.
EMMET, J. K., AND GILSON, LOTTIE: Paterson, N. J., Dec. 4-6, Du Bois, Pa., 11.
EMPIRE THEATRE STOCK (Charles Frohman, mgr.): Philadelphia, Pa., Dec. 4-9, Washington, D. C., 11-16.
EMPIRE STOCK (Patrick and Renier, mgrs.): Fitchburg, Mass., Dec. 4-9, Portland, Me., 11-16, Waterville 18-23.
EWING-TAYLOR: Shreveport, La., Dec. 4-9, Marshall, Tex., 11-16, Texarkana 18-23.
FAUST-CARR: Circleville, O., Dec. 4-6.
FABIO ROMANI (Aiden Benedict, mgr.): Norwich, N. Y., Dec. 5.
FAUST (Morrison): Holyoke, Mass., Dec. 8, Burlington, Vt., 12, Oswego, N. Y., 15.
FAUST (Porter J. White): Connersville, Ind., Dec. 5, Richmond 6, Greenfield 7, Alexandria 8, Kokomo 9, Chicago, Ill., 11-24.
FERGUSON BROTHERS' COMEDY: Jackson, O., Dec. 4-6, Wellston 7-9, Barnesville 11-23.
FERRIS COMEDIANS (Dick Ferris, mgr.): Missouri Valley, Ia., Dec. 4-9, Ft. Dodge 11-16, Des Moines 18-23.
FINNIGAN'S 400: Paris, Ill., Dec. 7.
FISKE, MRS. (Charles E. Power, mgr.): New York city Sept. 12—indefinite.
FOREPAUGH STOCK: Philadelphia, Pa., Sept. 4—indefinite.
FOR FAIR VIRGINIA: Wilmington, Del., Dec. 8.
FOWLER-SEWELL STOCK: De Witt, Ia., Dec. 4-9.
FRENCH, IRVING: Akron, O., Dec. 4-6, Ravenna 7-9.
FRISBEE STOCK: Alma, Mich., Dec. 4-6, Evart 7-9, Clare 11-13, Reed City 14-16, Musalona 18-20, St. Ignace 21-23.
FROST STOCK: Campbellton, N. B., Dec. 4-9.
GASKELL STOCK: Fond du Lac, Wis., Dec. 18-20.
GIRNEY-HOEFFLER (Eastern; Jack Hoeffler, mgr.): Tiffin, O., Dec. 4-6, Toledo 7-9, Xenia 11-16.
GILLETTE, WILLIAM: New York city Nov. 6—indefinite.
GILMORE, PAUL: Denver, Col., Dec. 4-9.
GILHOOLEY'S RECEPTION (Walter J. McDonald, mgr.): O'Neil, Neb., Dec. 5, Atkinson 6, Stuart 7, Ainsworth 8, Valentine 9, Gordon 11, Chadron 12, Rapid City, S. D., 13, Sturgis 14, Whitewood 15, Belle Fouche 16, Deadwood 18, Lead City 19, Spearfish 20, Terry 21, Hill City 22, Custer 23.
GOODWIN, NAT: Chicago, Ill., Nov. 6-Dec. 9, St. Louis, Mo., 11-16.
GRAND STOCK (D. H. Hunt, mgr.): Indianapolis, Ind.—indefinite.
GILMORE, BARNEY (Kidnapped in New York; Jos. W. Spears, mgr.): New York city Dec. 4-9.
HACKETT, JAMES K (Daniel Frohman, mgr.): Galesburg, Ill., Dec. 5, Decatur 8.
HALE, R. G., AND COHAN, GUS (Uly S. Hill, mgr.): Bellefonte, Pa., Dec. 4-6, Annapolis, Md., 7-9, Wilmington, Del., 11-13, Danville, Pa., 14-16, Chambersburg 18-20.
HALL, DON C.: Beardstown, Ill., Dec. 4-9.
HANS HANSON (James McAlpin, mgr.): Moberly, Mo., Dec. 5, Kirksville 6, St. Joseph 8, 9, Marysville 11, Cameron 13, Hamilton 14, Chillicothe 15, Macon 18, Mexico 19, Jefferson City 20, Fulton 21, Sedalia 22, Lexington 23.
HARCOURT, JESSIE (Charles K. Harris, mgr.): Gloucester, Mass., Dec. 4-9, Portsmouth, N. H., 11-16.
HASWIN, CARL (A Lion's Heart): Barre, Vt., Dec. 5, Berlin, N. H., 6, Portland, Me., 7, 8, Lewiston 9, Pawtucket, R. I., 11-13, Holyoke, Mass., 14-16, New York city 18-23.
HAVE YOU SEEN SMITH (Thomas H. Davis, mgr.): Philadelphia, Pa., Dec. 4-9.
HEARTS OF OAK (Herne's; William B. Gross, mgr.): Kingston, N. Y., Dec. 5, Peekskill 6, Newburg 7, Middletown 8, Carbondale, Pa., 9, Wilkes-Barre 11, Scranton 12, Binghamton, N. Y., 13, Elmira 14, Ithaca 15, Corning 16, Oneonta 18, Cortland 19, Auburn 20, Geneva 21, Lockport 22, Niagara Falls 23.
HEARTS OF THE BLUE RIDGE: Freeland, Pa., Dec. 6, Olyphant 7, Susquehanna 8, Cortland, N. Y., 9, Geneva 11, Auburn 12.
HELD, ANNA: New York city Nov. 13—indefinite.
HENDRICKS, BEN (A Yennine Yentleman; Arthur C. Alston, mgr.): Pittsburg, Kan., Dec. 5, Emporia 6, Ottawa 7, Red Oak 8, Nebraska City, Neb., 9, Lincoln 11, Sioux City, Ia., 12, Des Moines 13-16.
HENSHAW AND TEN BROECK: Norfolk, Va., Dec. 5, Richmond 6.
HERNE, JAMES A. (Liebler and Co.): Boston, Mass., Oct. 23—indefinite.
HILLMAN, MAUDE: Woonsocket, R. I., Dec. 4-9, N. Adams, Mass., 11-16.
HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Pottsville, Pa., Dec. 4-9, Shenandoah 11-16, Shamokin 18-23.
HIMMELEIN'S IMPERIAL STOCK (Dave H. Woods, mgr.): Canton, Ill., Dec. 4-9, Streator 11-16, Springfield 18-23.
HINES AND WIXSTROM: Clarksville, Tex., Dec. 4-6.
HIS BETTER HALF: Louisville, Ky., Dec. 4-9.
HIS EXCELLENCY THE GOVERNOR (Charles Frohman, mgr.): Detroit, Mich., Dec. 4-9.
HOLDEN BROS.: Springfield, Ill., Dec. 4-9.
HOLLIS, LORRAINE: Latrobe, Pa., Dec. 5, Apollo 6, Salem, O., 7, Alliance 8, 9, Rochester, Pa., 11, Martin's Ferry, O., 12, 13, Sharon, Pa., 15.
HOPKINS' STOCK (J. S. Hopkins, mgr.): Memphis, Tenn., Sept. 4—indefinite.
HOTEL TOPSY TURVY (Dunne and Ryley): Omaha, Neb., Dec. 5-7, Lincoln 8, Joplin, Mo., 10, Ft. Smith 11, Little Rock, Ark., 12, Hot Springs 13, Paris, Tex., 14, Dallas 15, Ft. Worth 16, Waco 18, Austin 19, San Antonio 20, Houston 21, Galveston 22, 23.
HOWARD-DORSET: Portland, Ind., Dec. 4-6, Ft. Recovery, O., 7-9, St. Mary's 11-16.
HOYT COMEDY: Thurber, Tex., Dec. 4-9.
HUMAN HEARTS (W. E. Nankeville, mgr.): Butte, Mont., Dec. 3-5, Missoula 7, Spokane, Wash., 8, Seattle 11-16, Portland, Ore., 18-23.
HUNTING FOR HAWKINS (Mark G. Lewis, acting mgr.): Columbus, O., Dec. 4, 5, Dayton 6, Springfield 7, Toledo 8, 9, Saginaw, Mich., 11, Bay City 12, Grand Rapids 13, Kalamazoo 14, Lansing 15, Ann Arbor 16.
HUNTLEY-JACKSON: Hagerstown, Md., Dec. 4-6, Chester, Pa., 11-16.
IN OLD KENTUCKY: Ogden, U., Dec. 9.
IN PARADISE: Richmond, Va., Dec. 5.
IRVING PLACE THEATRE: Philadelphia, Pa., Dec. 5.
IRVING, HENRY: Boston, Mass., Nov. 20-Dec. 9, Philadelphia, Pa., 11-23.
IRWIN, MAY (H. B. Sire, mgr.): New York city Oct. 27—indefinite.
JAMES-KIDDER-HANFORD (Wagenhals and Kemper, mgrs.): San Antonio, Tex., Dec. 4, 5, Houston 6, 7, Galveston 8, New Orleans, La., 11-16.
JEFFERSON COMEDY: Kansas City, Mo., Dec. 4-6.
JOSHUA SIMPKINS: Terrell, Tex., Dec. 6, Lehigh, I. T., 18.
JUST BEFORE DAWN (Lincoln J. Carter, prop.): Ironton, O., Dec. 5, Maysville, Ky., 6, Paris 7, Winchester 8, Louisville 11-16.
KELLY'S KIDS: Chicago, Ill., Nov. 27-Dec. 9.
KEMPTON KOMEDY: Enid, Ok. T., Dec. 4-9, Gainesville, Tex., 11-16.
KENDAL, MR. AND MRS. (Daniel Frohman, mgr.): New York city Nov. 20-Dec. 23.
KENNEDY PLAYERS: Plattsburg, N. Y., Nov. 27-Dec. 2, St. Albans, Vt., 4-9.
KERKHOFF-LOCKE: Seneca, Kan., Dec. 4-9, Horton 11-16.
KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Zanesville, O., Dec. 4-9, Massillon 11-16.
KING DRAMATIC (N. Apel, mgr.): Fall River, Mass., Dec. 4-9, Bridgeport, Conn., 11-16.
KING-PERKINS: Jefferson, Ia., Dec. 4-9, Coon Rapids 11-16.
KLIMT-HEARN: Mobile, Ala., Dec. 4-9.
KNOBS O' TENNESSEE (H. E. Quidor, mgr.): Chicago, Ill., Nov. 27-Dec. 9, So. Chicago 17.
KOONTZ AND DELAMATER COMEDIANS: Rich Hill, Mo., Dec. 8, 9.
LABADIE, HUBERT (Edwin Patterson, mgr.): Wichita Falls, Tex., Dec. 5, Henrietta 6, Bowie 7, Decatur 8, Weatherford 9, Thurber 11, Brownwood 15, Coleman 16, San Angelo 18, Lampasas 19, Temple 20, Weimer 22, Hallettsville 23.
LA BELLE RUSSE (Goodwin and Wheeler, mgrs.): Lowell, Mass., Dec. 4-7, Portland, Me., 8, 9.
LEROYLE, HENNESSY (Other People's Money): Denbar, Pa., Dec. 5, Tarentum 6, Canonsburg 7, Waynesburg 8, Washington 9.
LEYBURNE'S BON TONS (Frank B. Shalters, mgr.): Reading, Pa., Dec. 4-9, Norristown 11-16.
LONDON LIFE (Murray and Long, mgrs.): Milwaukee, Dec. 10-15, St. Paul, Minn., 18-23.
LYCEUM STOCK (Daniel Frohman, mgr.): New York city Nov. 27—indefinite.
MACAULEY-PATTON: Hornellsville, N. Y., Dec. 4-9, Carbondale, Pa., 11-16.
MACK, ANDREW (Rich and Harris, mgrs.): Salem, Mass., Dec. 5, New Bedford 6, Brockton 7, Hartford, Conn., 8, 9.
McCARTHY'S MISHAPS (Fitz and Webster, mgrs.): Topeka, Kan., Dec. 6.
McFADDEN'S FLATS (Gus Hill): Baltimore, Md., Dec. 4-9, Pittsburg, Pa., 11-16.
McPHEE'S CO.: Willow City, N. D., Dec. 4, 5, Towner 6.
MLLE. FIFI (Western): Ogden, U., Dec. 11.
MAKE WAY FOR THE LADIES: New York city Nov. 13-Dec. 9, Providence, R. I., 14-16.
MALONEY'S WEDDING: Parsons, Kan., Dec. 9.
MANHHATTAN STOCK: Hot Springs, Ark., Dec. 4-7, Prescott 8, 9.
MAN'S ENEMY (Gus Hill, mgr.): Albany, N. Y., Dec. 11.
MANTELL, ROBERT B. (M. W. Hanley, mgr.): Dayton, O., Dec. 4, 5, Piqua 6, Springfield 7, Columbus 8, 9, Zanesville 11, Parkersburg, W. Va., 12, Marietta, O., 13, Sisterville, W. Va., 14, Wheeling 15, Washington, Pa., 16, Steubenville, O., 18, New Castle, Pa., 19, Greensburg 20, Connellsville 21, Uniontown 22, Cumberland, Md., 23.
MANSFIELD, RICHARD (A. M. Palmer, mgr.): New York city Nov. 20—indefinite.
MARLOWE, JULIA (C. B. Dillingham, mgr.): New York city Oct. 23—indefinite.
MARLOWE STOCK: Mt. Pleasant, Ia., Dec. 4-9.
MATHEWS AND BULGER (Dunne and Ryley, mgrs.): New Orleans, La., Dec. 4-9.
MARKS BROS.': Traverse City, Mich., Dec. 4-16, Owosso 18-23.
MATHES, CLARA (M. W. Marsh, mgr.): Atlanta, Ga., Dec. 4-9.
MAXWELL STOCK: Dunkirk, Ind., Dec. 4-6, Gas City 7-9, Connersville 11-13, Shelbyville 14-16.
MELVILLE, ROSE: Newark, N. J., Dec. 4-9.
MIDNIGHT IN CHINATOWN (W. O. Edmunds, mgr.): Toledo, O., Dec. 4-6, Grand Rapids, Mich., 7-9, Cincinnati, O., 11-16, Detroit, Mich., 18-23.
MILLER, HENRY (Charles Frohman, mgr.): Philadelphia, Pa., Nov. 27-Dec. 9, Pittsburg 11-16.
MISS HOBBS (Charles Frohman, mgr.): New York city Sept. 17—indefinite.
MISTAKES WILL HAPPEN: Ft. Smith, Ark., Dec. 5, Paris, Tex., 6, Dennison 7, Sherman 8, Gainesville 9.
MITCHELL'S ALL STAR PLAYERS (B. Frank Mitchell, mgr.): Jeanette, Pa., Dec. 18-23.
MODJESKA (John G. Fisher, mgr.): Quincy, Ill., Dec. 6, Jacksonville 7, Galesburg 8, Peoria 9, Decatur 11, Danville 12, So. Bend, Ind., 13, Toronto, Can., 14-16.
MOHAWK, GO-WON-GO: Harrisburg, Pa., Dec. 5, Johnstown 6, Altoona 7, Connellsville 8, Bellefonte 9, Uniontown 11, Clarksburg, W. Va., 12, Washington, Pa., 13, Chillicothe, O., 15, Union City, Ind., 16, Chicago, Ill., 18-30.
MONROE, GEORGE W. (Mrs. B. O'Shaughnessy): Cleveland, O., Dec. 4-9.
MONTE CRISTO (Charles K. Farnham): Hiawatha, Kan., Dec. 5.
MOREY STOCK: Anthony, Kan., Dec. 4-6, Caldwell 7-9, Wellington 11-16.
MORRISON COMEDY (Morrison and Powers, props.): Newburyport, Mass., Dec. 4-9, Westerly, R. I., 11-16.
MORRISON, LEWIS: Memphis, Tenn., Dec. 6, Little Rock, Ark., 8, Ft. Smith 9.
MORTIMER, CHARLES (Boyd Carroll, mgr.): Lonaconing, Md., Dec. 4-9, Piedmont, W. Va., 11-16.
MR. PLASTER OF PARIS: Tuskaloosa, Ala., Dec. 5, Pensacola, Fla., 7, Greenville, Miss., 8, Montgomery, Ala., 9.
MURPHY, JOSEPH: Philadelphia, Pa., Dec. 4-9, Baltimore, Md., 11-16, Winsted, Conn., 18, Westfield, Mass., 19, Holyoke 20, Willimantic, Conn., 21, Taunton, Mass., 22, Woonsocket, R. I., 23.
MURPHY, TIM: Elkhart, Ind., Dec. 5, Decatur, Ill., 6, Peoria 7.
MURRAY AND MACK (Joe W. Spears, mgr.): Fresno, Cal., Dec. 8, Bakersfield 9, Los Angeles 11-13, Santa Ana 15, San Diego 16.
MYERS, IRENE: Warren, O., Dec. 4-9, Cumberland, Md., 11-16.
MY FRIEND FROM INDIA (Eastern): Allentown, Pa., Dec. 5, Hazelton 6, Pottstown 7, Harrisburg 8, York 9, Mahanoy City 12, Girardville 13, Lancaster 14, Greensburg 15, Jeannette 16.
MY FRIEND FROM INDIA: Jefferson, Tex., Dec. 9, Tyler 11, Shreveport, La., 12, Natchez, Miss., 13, Jackson 14, Vicksburg 15, Greenville 16.
MYRKLE AND HARDER (Joe G. Glasgow, mgr.): Savannah, Ga., Dec. 4-9, Atlanta 11-16, Rome 18-23.
NATIONAL THEATRE (H. L. Beck, mgr.): Decorah, Ia., Dec. 4-9.
NAUGHTY ANTHONY: Washington, D. C., Dec. 25-30.
NEILL STOCK: Minneapolis, Minn., Oct. 16—indefinite.
NETHERSOLE, OLGA (Marcus Mayer, mgr.): Atlanta, Ga., Dec. 4, 5, Nashville, Tenn., 6, Louisville, Ky., 7-9, Cincinnati, O., 11-16, Cleveland 25-30.
NEWELL, WILLARD Mansfield, O., Dec. 4-9.
NEXT DOOR Boyer Brothers; J. H. Arthur, mgr.): Johnsonburg, Pa., Dec. 5, Bradford 6, Olean, N. Y., 7, Kane, Pa., 8, Dunkirk, N. Y., 9, Warren, Pa., 11, Jamestown, N. Y., 12, Titusville, Pa., 13 Franklin 14, Meadville 15, New Castle 16, Erie 18, Warren, O., 19, Rochester, Pa., 20, Wheeling, W. Va., 21-23.
O'HOOLIGAN'S WEDDING (Wambold and Dupree, props.): Frostburg, Md., Dec. 5, Barton 6, Grafton, W. Va., 7, Weston 8, Clarksburg 9.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Brooklyn, N. Y., Dec. 4-9, Corning 11.
O'NEILL, JAMES (Liebler Co., mgrs.): New York city Dec. 4-9.
O'NEIL, NANCE: Los Angeles, Cal., Dec. 4-9.
ON LAND AND SEA: Rockland, Me., Dec. 5, Bath 6.
ON THE STROKE OF TWELVE (Whitaker and Lawrence): Toledo, O., Dec. 4-6, Columbus 7-9.
ON THE SUWANEE RIVER: New York city Dec. 4-9.
ON THE WABASH (Edward C. White, mgr.): Cincinnati, O., Dec. 4-9.
OVER THE FENCE (Gus Hill, mgr.): Milwaukee, Wis., Dec. 4-9.
PALMER-KING DRAMATIC (W. S. Reilly, mgr.): Hammondsville, Kan., Dec. 4-9, Addison 11-16, Centralia, Ark., 18-23.
PAIGE, MABEL (Marshall and Co., mgrs.): Chattanooga, Tenn., Dec. 4-9, Birmingham, Ala., 11-16, Meridian, Miss., 18-23.
PAIGES, THE: Lexington, Ky., Dec. 4-9, Mt. Sterling 11-16.
PAT MALONEY'S NEW IRISH VISITORS: Ashland, Pa., Dec. 5, Girardsville 6, Shenandoah 7, Slatington 9.
PAUL KAUVAR (R. E. Spencer and Isabel Pengra; Thomas A. McKeen, mgr.): Kendallville, Ind., Dec. 6.
PAYTON, CORSE, COMEDY (E. M. Gotthold, mgr.): Elizabeth, N. J., Dec. 4-9, Easton, Pa., 11-16, Bethlehem 18-23.
PAYTON, CORSE, SOUTHERN STOCK (J. T. Macauley, mgr.): Marlborough, Mass., Dec. 4-9, Cohoes, N. Y., 11-16.
PECK'S BAD BOY (George M. Heath): Plainfield, N. J., Dec. 9.
PERUCHI-BELDINI: Kokomo, Ind., Dec. 11-16.
PHELAN STOCK (E. V. Phelan, mgr.): Waltham, Mass., Dec. 4-9, Taunton 11-16, Lowell 25-30.
PHROSO (Charles Frohman, mgr.): Chicago, Ill., Dec. 4-9.
PIKE THEATRE CO. (D. H. Hunt, mgr.): Cincinnati, O.—indefinite.
PRINGLE, DELLA: Grand Island, Neb., Dec. 4-9.
PUDD'NHEAD WILSON: Pendleton, Or., Dec. 5, Ogden, U., 11.
QUO VADIS (Fred C. Whitney, mgr.): Chicago, Ill., Dec. 11-16.
REED, ROLAND (E. B. Jack, mgr.): Knoxville, Tenn., Dec. 5, Roanoke, Va., 6, Norfolk 7, Richmond 8, 9, Washington, D. C., 11-16.
REMEMBER THE MAINE (Western; Lincoln J. Carter, prop.; Charles H. Haystead, mg.): Bismarck, N. D., Dec. 5, Dickinson, Mont., 6, Billings 7, Livingston 8, Bozeman 9, Great Falls 11, Helena 12, Anaconda 13, Butte 14-16.
REMEMBER THE MAINE (Eastern; Lincoln J. Carter, prop.): Grand Rapids, Mich., Dec. 3-6, Lansing 7, Battle Creek 8, Jackson 9, Detroit 11-16, Niagara Falls, N. Y., 25-30.
RENTFROW'S PATHFINDERS: Burlington, Ia., Dec. 4-9, Davenport 11-16, Galesburg, Ill., 18-23.
ROBSON, STUART: Rochester, N. Y., Dec. 8, 9, Utica 11, New Britain, Conn., 14.
ROBSON THEATRE: Montgomery, Ala., Dec. 4-9.
ROCKWELL DRAMATIC: Hardwick, Vt., Dec. 4-9.
ROGERS BROTHERS: New York city Sept. 18—indefinite.
RUSSELL COMEDIANS: Decatur, Ala., Dec. 6, Huntsville 7, Cleveland, Tenn., 8, Dalton, Ga., 9.
RUSSELL, SOL SMITH (Fred G. Berger, mgr.): St. Louis, Mo., Dec. 4-9, Chicago, Ill., 18-Jan. 6.
RYAN, DANIEL R. (E. A. Schiller, mgr.): Parkersburg, W. Va., Dec. 4-9, Chillicothe, O., 11-16, Youngstown 18-23.
ST. GEORGE HUSSEY (O. T. Slattery, mgr.): Wichita, Kan., Dec. 7, Junction City 9.
SAWTELLE DRAMATIC: Nashua, N. H., Dec. 4-9.
SECRET SERVICE (Charles Frohman, mgr.): Brooklyn, N. Y., Dec. 4-9.
SHANNON CO. (Harry Shannon, mgr.): Ann Arbor, Mich., Dec. 4-6, Wyandotte 7-9, Hudson 11-16.
SHANNON OF THE SIXTH (Powers and Williams, props.): G. D. Johnston, mgr.): Syracuse, N. Y., Dec. 4-7, Rochester 8-10, New York city 11-16.
SHAW, SAM T.: Walla Walla, Wash., Dec. 4-9, Spokane 11-16.
SHEA-McAULIFFE: Dover City, N. H., 4-9, Concord 11-16.
SHEARER, TOMMY: Danville, Pa., Dec. 4-9, Columbia 11-16.
SHELDON STOCK: Scranton, Miss., Dec. 4-9, Plaquemine, La., 11-13, Donaldsonville 14-17, Napoleonville 18-20, Thibodeaux 21-24, Franklin 25.
SHENANDOAH (Jacob Litt, mgr.): San Francisco, Cal., Dec. 4-9, Oakland 11, 12, San Jose 13, Stockton 14, Sacramento 15.
SHIRLEY, JESSIE: Virginia City, Nev., Dec. 4-9, Carson 11-16, Reno 18-23.
SHORE ACRES (William B. Gross, mgr.): Vicksburg, Miss., Dec. 5, Greenville 6, Helena 7, Memphis, Tenn., 8, 9, Cairo, Ill., 11, Evansville, Ind., 12, Terre Haute 13, Indianapolis 14, Columbus, O., 15, Zanesville 16, New York city 18-Jan. 6.
SIDE TRACKED (Western; Elmer Waters): Kearney, Neb., Dec. 5, Aurora 6, Central City 7, Schuyler 8, Fremont 9, Lincoln 11, Hamburg, Ia., 12, Glenwood 13, Auburn, Neb., 14, Hiawatha, Kan., 15, Holton 16, Leavenworth 17, Rich Hill, Mo., 18.
SI PLUNKARD (J. C. Lewis; Bob Mack, mgr.): Sunbury, Pa., Dec. 5.
SOTHERN, E. H. (Daniel Frohman, mgr.): Washington, D. C., 4-9.
SOWING THE WIND (Julius Cahn, mgr.): St. Louis, Mo., Dec. 4-9, E. St. Louis, Ill., 10.
SPOONER DRAMATIC: Valdosta, Ga., Dec. 4-9, Tallahassee, Fla., 11-16, Pensacola 18-23.
SPOONERS, THE (Edna May, and Cecil; B. S. Spooner, mgr.): Poughkeepsie, N. Y., Dec. 4-9.
SPORTING LIFE: Pittsburg, Pa., Dec. 4-9.
STAHL, ROSE: Lowell, Mass., Dec. 4-6.
STARR COMEDY (Frank J. Stanton, mgr.): Tunkhannock, Pa., Dec. 7-9.
SULLY, DANIEL (Willis E. Boyer, mgr.): Franklin, Pa., Dec. 5, Butler 6, DuBois 7, Curwensville 8, Clearfield 9, Tyrone 11, Bellefonte 12, Lockhaven 13, Danville 14, Shamokin 15, Harrisburg 16.
TAYLOR COMEDY: New Martinsville, W. Va., Dec. 4-9, Spencer 11-16.
TEN NIGHTS IN A BARROOM (Lincoln): Buffalo, N. Y., Dec. 4-9.
THANHOUSER STOCK: Milwaukee, Wis.—indefinite.
THE AIR SHIP: Montgomery, Ala., Dec. 5, Selma 6, Meridian, Miss., 7, Jackson 8, Vicksburg 9, Shreveport, Ala., 11.
THE CHAIN OF DESTINY: New Milford, Conn., Dec. 5, Fishkill, N. Y., 6.
THE CHERRY PICKERS (Nathan Appel, mgr.): Chicago, Ill., Dec. 4-9, Racine, Wis., 10, Beloit 11, Rockford, Ill., 12, Madison 13, Wausau 14, Elgin 15, Freeport 16, Clinton, Ia., 18.
THE CHRISTIAN (Effie Ellsler): Des Moines, Ia., Dec. 5, Sioux City 6, Lincoln, Neb., 7, Omaha 8, 9.
THE CITY OF NEW YORK: Milwaukee, Wis., Dec. 4-9, St. Paul, Minn., 11-16.
THE CORNER GROCERY: New Rochelle, N. Y., Dec. 7, White Plains 8, Port Chester 9, Holyoke, Mass., 11-13, Palmer 14, Spencer 15, Southbridge 16, Pawtucket, R. I., 18-20, Fall River, Mass., 21-23.
THE CUCKOO (Charles Frohman, mgr.): Montreal, Can., Dec. 4-9, Fitchburg, Mass., 16.
THE DAIRY FARM (J. H. Wallick, mgr.): New York city Oct. 16-Dec. 23.
THE DAZZLER (John F. Cosgrove, mgr.): Bethlehem, Pa., Dec. 5.
THE FINISH OF MR. FRESH: Altoona, Pa., Dec. 6.
THE GEMS (George Wood, mgr.): Altoona, Pa., Dec. 4-9, Sunbury 11-16.
THE GIRL FROM CHILI (Eastern; Fitz and Webster, mgrs.): Indiana, Pa., Dec. 5, Irwin 7, Bellevernon 8, Brownsville 9.
THE GIRL FROM CHILI (Western): Owatonna, Minn., Dec. 5, Mason City, Ia., 6, Ft. Dodge 7, Des Moines 8, 9.
THE GIRL FROM MAXIM'S: Philadelphia, Pa., Nov. 27-Dec. 9, Baltimore, Md., 11-16.
THE GIRL IN THE BARRACKS (Louis Mann and Clara Lipman; Rich and Harris, mgrs.): New York city Dec. 4-9.
THE GREAT NORTHWEST: St. Paul, Minn., Dec. 4-9.
THE GREAT RUBY (Jacob Litt, mgr.): Newark, N. J., Dec. 4-9.
THE GREAT TRAIN ROBBERY (William T. Keogh): Indianapolis, Ind., Dec. 4-9, Columbus, O., 11-16, Detroit, Mich., 18-23.
THE GREEK SLAVE (Fred C. Whitney, mgr.): New York city Nov. 28-Jan. 6.
THE GUNNER'S MATE: Jersey City, N. J., Dec. 4-9.
THE HEART OF CHICAGO (F. C. Walton, mgr.): Houston, Tex., Dec. 5, Beaumont 6, Orange 7, Lake Charles, La., 8, New Iberia 9, Franklin 10, Houma 11, Thibodeaux 12, Biloxi, Miss., 14, Mobile, Ala., 15, 16.
THE HEART OF CHICAGO (Eastern; Ed W. Rowland, mgr.): New York city Dec. 4-9, Asbury Park, N. J., 11, Red Bank 12, Trenton 13, Plainfield 14, Elizabeth 15, 16.
THE HEART OF MARYLAND (David Belasco, mgr.): Oswego, N. Y., Dec. 5, Auburn 6, Geneva 7, Elmira 8, Ithaca 9, 11, Hornellsville 12, Bradford, Pa., 13, New Castle 14, Youngstown, O., 15, Rochester, Pa., 16, Bradford 18.
THE HERO OF MANILA: Newport, Pa., Dec. 4, 5, Lewistown 6.
THE HONEYMOON (May Stewart): Albuquerque, N. M., Dec. 4-9.
THE HUSTLER (Thomas H. Davis, mgr.): Brenham, Tex., Dec. 5, Bryan 6, Galveston 7, Houston 8, Beaumont 9, Lake Charles, La., 10, New Iberia 11.
THE IRISH ALDERMAN (Thomas H. Davis, mgr.): Troy, N. Y., Dec. 5, 6, Johnstown 7, Gloversville 8, Waterbury, Mass., 9, Lynn 11-13, Danbury, Conn., 14, Woonsocket, R. I., 16.
THE KATZENJAMMER KIDS (Blondell and Fennessy, mgrs.): Detroit, Mich., Dec. 4-9, Toledo, O., 11-13.
THE LITTLE MINISTER (No. 2): Canton, O., Dec. 7, Sandusky 9, Columbus, Ind., 11, Mansfield, O., 14.
THE LOBSTER (Fisher and Carroll; Edgar Selden, mgr.): Ottawa, Can., Dec. 4-9, Cornwall 11, Plattsburg, N. Y., 12.
THE MANEUVERS OF JANE: New York city Nov. 27—indefinite.
THE MERRYMAKERS (Greenburg and Jacobs, mgrs.): Greenville, N. C., Dec. 3-6, Washington 7-9.
THE MISSOURI GIRL (Fred Raymond, mgr.): Lebanon, O., Dec. 5, Sabina 6, Greenfield 7, Waverly 8, Jackson 9, Wellston 11, Athens 12, Nelsonville 13, New Straitsville 14, Hemlock 15, Glouster 16, New Lexington 18, Lancaster 19, Cambridge 21, Barnesville 22.
THE NIGHT BEFORE CHRISTMAS (Hal Reid, mgr.): Marysville, O., Dec. 5, St. Mary's 6, Xenia 7, Springfield 9, Dayton 11-13, Urbana 14, Piqua 15, Delphos 16, Fostoria 18, Sandusky 19, Bellefontaine 20, Columbus 21-23.
THE NOMINEE (Walter Walker): Helena, Ark., Dec. 5, Jonesboro 6, Springfield, Mo., 7, Joplin 8, Wichita, Kan., 9, Hutchinson 11, Emporia 12, Lawrence 13, Leavenworth 14, Atchison 15, St. Joseph, Mo., 16, Nebraska City 18, Beatrice, Neb., 19, Fremont 20, Lincoln 21, Norfolk 22, Boone, Ia., 23.
THE OLD HOMESTEAD (Denman Thompson): Brooklyn, N. Y., Dec. 4-9, Harlem, 11-16, Philadelphia, Pa., 25-Jan. 6.
THE PURPLE LADY (Hector Rosenfeld, mgr.): Toronto, Can., Dec. 4-6, Montreal 11-16.
THE QUEEN OF CHINATOWN: Philadelphia, Pa., Dec. 4-9.
THE REAL WIDOW BROWN (Eastern; A. Q. Scammon, mgr.): Lynn, Mass., Dec. 4-6, Lowell 7-9, Fitchburg 13.
THE REAL WIDOW BROWN (Western; A. Q. Scammon, mgr.): Sheffield, Pa., Dec. 5, Dyersburg, Tenn., 7, Union City 8, Murphysboro, Ill., 9, Bellville 10, Mt. Vernon 11, Henderson, Ky., 12, Clarksville, Tenn., 13, Princeton, Ky., 14, Paducah 15, Cairo, Ill., 16, Poplar Bluff, Mo., 18, Paragould, Ark., 19, Walnut Ridge 21, Newport 22.
THE RISING GENERATION (William Barry): Boston, Mass., Dec. 4-9, Providence, R. I., 11-16, New York city 18-23.
THE ROYAL BOX: St. Paul, Minn., Dec. 11-16.
THE SIDEWALKS OF NEW YORK: Rockland, Me., Dec. 18.
THE SIGN OF THE CROSS: Pittsburg, Pa., Dec. 4-9.
THE SLEEPING CITY (A. O. Scammon, mgr.): Leominster, Mass., Dec. 5, Lynn 7-9.
THE SORROWS OF SATAN (Arthur C. Alston, mgr.): Reading, Pa., Dec. 5, Allentown 6, Wilkes-Barre 7, Scranton 8, 9, Elmira, N. Y., 11, Ithaca 12, Cortland 13, Binghamton 14, Oneonta 15, Schenectady 16.
THE SPAN OF LIFE: N. Adams, Mass., Dec. 5, Pittsfield 6, Holyoke 7-9, Ware 11, Webster 12, Woonsocket, R. I., 13, Attleboro, Mass., 14, River Point 15, Taunton 18, Brockton 19, Plymouth 20, New Bedford 21, Newport, R. I., 22, Fall River, Mass., 25, 26.
THE SPORTING DUCHESS (C. L. Durban, mgr.): Memphis, Tenn., Dec. 4, 5, Jackson 6, Nashville 7, 8, Evansville, Ind., 9, Terre Haute 11, Mattoon, Ill., 12.
THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Westfield, Mass., Dec. 5, Ware 6, Stafford Springs, Conn., 7, Middletown 8, Westerly, R. I., 9, Mystic, Conn., 11, Norwich 12, New London 13, Wallingford 14, Bristol 15, Hartford 16.
THE THREE MUSKETEERS (John Griffith; Andrew Mackay, mgr.): Huntington, W. Va., Dec. 5, Richmond, Ind., 9, Danville 11, Frankfort 12, Lexington, Ky., 13, Paris 14.

HAVING resigned from the management of *THE CUMMINGS STOCK COMPANY*, I am at liberty to accept an engagement.

LEADING MAN —OR— STAGE DIRECTOR

RALPH E. CUMMINGS

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WILLIS GRANGER

Having RESIGNED from WOODWARD STOCK

DISENGAGED

ADDRESS UNTIL DEC. 23, AUDITORIUM, KANSAS CITY, MO.

THE THREE MUSKETEERS (Harry Glazier): Elyria, O., Dec. 5, Fremont 6, Adrian, Mich., 7, Elkhart Ind., 8, Grand Rapids, Mich 9.
THE TURTLE: Huntington, W. Va., Dec. 5, Ironton, O., 6, Charleston, W. Va., 7, Gallipolis, O., 8, Marion 9, Parkersburg, W. Va., 11, Mansfield, O., 13, Wheeling, W. Va., 14, Newcastle, Pa., 15, Bear Falls 16.
THE TWO JOHNS: Rich Hill, Mo., Dec. 14.
THE VILLAGE POSTMASTER: Plainfield, N. J., Dec. 6, Paterson 7-9.
THE WAIF OF CHINATOWN (Samuel Blair, mgr.): Philadelphia, Pa., Dec. 4-9.
THE WHEEL OF FORTUNE: Jeanette, Pa., Dec. 15, 16.
THE WHITE HEATHER (Rose Coghlan; Charles Frohman, mgr.): Pittsburg, Pa., Dec. 11-16.
THE WHITE SLAVE (Campbell-Caldwell, mgrs.): Springfield, Mo., Dec. 5, Ft. Smith, Ark., 6, Little Rock 7, Hot Springs 8, Stuttgart 9.
THE WOMAN IN BLACK (Jack Hoeffler, mgr.): Toledo, O., Dec. 7-9.
THE WORLD AGAINST HER (Agnes Wallace Villa): Rochester N. Y., Dec. 4-9.
THROPP, CLARA (Robert G. Folsom, mgr.): Schuyler, Neb., Dec. 5, Aurora 6, Ravenna 7, Broken Bow 8, Hill City 11, Spearfish 12, Lead 13, 14, Deadwood, S. D., 15, 16.
THROUGH THE BREAKERS: Baltimore, Md., Dec. 4-9, Washington, D. C., 11-16.
TOLL GATE INN: Gloversville, N. Y., Dec. 6, Utica 7, Oswego 11.
TWO JOLLY ROVERS (J. F. Leonard): Oskaloosa, Ia., Dec. 5, Waterloo 6, Dubuque 7, Galena, Ill., 8, Davenport, Ia., 9, Rock Island, Ill., 10, Ft. Madison, Ia., 11, Quincy, Ill., 12, Hannibal, Mo., 13, Galesburg, Ill., 14, Lincoln 15, Clinton 16, Peoria 18.
TWO LITTLE VAGRANTS (Edward C. White, mgr.): Cleveland, O., Dec. 4-9.
TWO MARRIED MEN (Charles E. Schilling, mgr.): Carrollton, Mo., Dec. 11.
UNCLE JOSH SPRUCEBY (Eastern): Hoboken, N. J., Dec. 4-6, Norristown, Pa., 9, Wilmington, Del., 12, Bethlehem, Pa., 14.
UNCLE JOSH SPRUCEBY (Southern): Vicksburg, Miss., Dec. 5, Greenville 6, Jackson 7.
UNCLE JOSH SPRUCEBY (Western): Ennis, Tex., Dec. 5, Kaufman 6, Cleburne 9, Morgan 11.
UNCLE SETH HASKINS: Glenwood, Ia., Dec. 6.
UNCLE TOM'S CABIN (Stetson; No. 1: George M. Forepaugh, mgr.): Tamaqua, Pa., Dec. 5, Shenandoah 6.
UNCLE TOM'S CABIN (Middaugh's; C. D. Henry, mgr.): Laconia, N. H., Dec. 5, Tilton 6, Pittsfield, Mass., 7, Exeter 8, Portland, Me., 9.
UNCLE TOM'S CABIN (Stetson; Western; Wm. Kibbe, mgr.): Burlington, Ia., Dec. 6, Ft. Madison 7, Keokuk 8, Quincy, Ill., 9, Hannibal, Mo., 11, Louisiana 12, Alton, Ill., 13, Belleville 14, Springfield 15, Jacksonville 16, E. St. Louis 17.
UNCLE TOM'S CABIN (Saulter): Lake Linden, Mich., Dec. 6, Calumet 7, Houghton 8, Baraga 9, Republic 11, Sidman 12, Ironwood 13, Bessemer 14, Ashland, Wis., 15, Bayfield 16, Washburn 18, Mellen 19, Phillips 20, Rhinelander 21, Tomahawk 22, Merrill 23.
UNCLE TOM'S CABIN (Al. W. Martin): Eldorado, Kan., 5, Hutchinson 6, Kingman 7, Wellington 8, Winfield 9, Parsons 13.
UNCLE TOM'S CABIN (Jackson): Logansport, Ind., Dec. 6, Wabash 7, Ft. Wayne 8, Auburn 9, Napanee 11, Elkhart 12, Battle Creek, Mich., 13, Ypsilanti 14, Pontiac 15, Flint 16, Petrolia, Ont., 17, Tilsonburg 18, Stamford 19, Berlin 20, Galt 21, Lockport, N. Y., 22, Albion 23.
UNDER THE CITY LAMPS: Toledo, O., Dec. 7-9.
UNDER THE DOME (Eastern): Martin Golden, mgr.): Mt. Vernon, N. Y., Dec. 5, Port Chester 6, Hoboken, N. J., 7-9, Fishkill, N. Y., 11, Hudson 12, Rondout 13, Tarrytown 14, Hartford, Conn., 15, 16.
UNDER THE DOME (Western; Lincoln J. Carter, prop.; Frederic Kimball, mgr.): Arkansas City, Kan., Dec. 5, Perry, Ok. T., 6, Guthrie 7, Oklahoma 8, Shawnee, Ind. T., 9, S. McAllister 10, Ft. Smith, Ark., 12, Morrilton 13, Little Rock 14, Hot Springs 15, Jefferson, Tex., 16.
UNDER THE RED ROBE (Julius Cahn, mgr.): Detroit, Mich., Dec. 4-9.
VANCE COMEDY: Battle Creek, Mich., Dec. 4-6, Kalamazoo 7-9, Grand Haven 11, Muskegon 12, Owosso 13, Saginaw 14-16, Bay City 18-20.
VAN DYKE AND EATON: Henderson, Ky., Dec. 4-9.
VERONEE COMEDY: Cordele, Ga., Dec. 4-9.
WAITE'S COMEDY (James R. Waite, mgr.): New London, Conn., Nov. 4-9, Haverhill, Mass., 11-23.
WAITE STOCK: Hartford, Conn., Dec. 4-9, Meriden 11-16, New Britain 23-30.
WALSH MACDOWELL (Ben Stern, mgr.): Buffalo, N. Y., Dec. 4-9.
WALTER LESTER STOCK: Atlantic City, N. J., 4-9, Port Jervis, N. Y., 11-16, Scranton, Pa., 18-23.
WALTERS, JULE: Pawtucket, R. I., Dec. 4-6, Bridgeport, Conn., 7-9; New Haven 11-13, Rockville 14, Putnam 15, Willimantic 16, Worcester, Mass., 18-23.
WARD AND VOKES: Washington, D. C., Dec. 4-9, Baltimore, Md., 11-16.
WARDE, FREDERICK (Clarence M. Brune, mgr.): Los Angeles, Cal., Dec. 4-9, San Francisco 11-23.
WARNER COMEDY (Ben R. Warner, mgr. and prop.): Algona, Ia., Dec. 4-9, Mason City 11-16.
'WAY DOWN EAST (William A. Brady, mgr.): New York city Nov. 13—indefinite.
'WAY DOWN EAST (No. 2): Nashua, N. H., Dec. 5, Chelsea, Mass., 6, Salem 7, Haverhill 8, 9, Lynn 11-13, Lawrence 14-16.
WE 'UNS OF TENNESSEE: Minneapolis, Minn., Dec. 4-9.
WHAT HAPPENED TO JONES (Joseph McKeever, mgr.): Wilmington, Del., Dec. 7, Chester, Pa., 8.
WHAT HAPPENED TO JONES (Robert Brown): Indianapolis, Ind., Dec. 5.
WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Rochester, N. Y., Dec. 4-6, Syracuse 7-9, Providence, R. I., 11-16.
WHITESIDE, WALKER: Centerville, Ia., Dec. 5.
WHO IS WHO: (F. W. Stair, mgr.): Madison, Wis., Dec. 5, Beloit 6, Janesville 7, Aurora, Ill., 8, Joliet 9, La Salle 10, Bloomington 11, Lincoln 12, Clinton 13, Decatur 14, Paris 15, Litchfield 16, Alton 17.
WHO KILLED COCK ROBIN (Thomas Q. Seabrooke): Brooklyn, N. Y., Dec. 11-16.
WHY BROWN CAME DOWN (Edwin Barrie, mgr.): Ashland, O., Dec. 5, Sycamore 6, Carey 7, Ottawa 8.
WHY SMITH LEFT HOME: Guelph, Can., Dec. 9, Petrolea 19.
WHY SMITH LEFT HOME: Jersey City, N. J., Dec. 4-9.
WHYTAL, RUSS (For Fair Virginia): Chester, Pa., Dec. 6, Westchester 7, Wilmington, Del., 8.
WICKED LONDON (Sanford and Merry, mgrs.): Brooklyn, N. Y., Dec. 4-9
WIEDEMANN'S BIG SHOW (Willis, bus-mgr.): Aberdeen, Miss., Dec. 4-9.
WILSON, GEORGE W. (E. D. Davenport, mgr.): So. Norwich, Conn., Dec. 4-9, Stamford 11-16, Holyoke, Mass., 18-23.
WOLFE, HARRISON J. (Howe, Weisberg and Co., mgrs.): Lima, O., Dec. 5, Findlay 6, Fostoria 7, Bowling Green 8, Monroe, Mich., 11, Adrian 12, Ann Arbor 13, Ypsilanti 14, Flint 15, Port Huron 18, Saginaw 19, 20, Bay City 21, Owosso 22, Hillsdale 23.
YON YONSON (Thall and Kennedy, props. and mgrs.): Bakersfield, Cal., Dec. 6.
ZAZA (Mrs. Carter): St. Louis, Mo., Dec. 4-9, Chicago, Ill., 11-23.
ZAZA (No. 2: Charles Frohman, mgr.): Ottumwa, Ia., Dec. 7, Quincy, Ill., 8.

OPERA AND EXTRAVAGANZA.

ABORN, MILTON: Baltimore, Md., Nov. 13—indefinite.
ANDREWS OPERA: Selma, Ala., Dec. 8, 9.
BANDA ROSSA: N. Adams, Mass., Dec. 7, New Britain, Conn., 13.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Victoria, B. C., Dec. 5, Vancouver 6, New Westminster 7, Seattle 8, 9, Portland, Ore., 11, 12, Oakland, Cal., 15, 16, San Francisco 25-30.
BOSTON LYRIC: Honolulu Oct. 23-Dec. 9.
BOSTONIANS, THE: Toledo, O., Dec. 4, 5, Columbus 6, 7, Indianapolis, Ind., 8, 9, Chicago, Ill., 11-23.
BUTTERFLY EXTRAVAGANZA: New York city Dec. 4-9, Fall River, Mass., 11-23.
CASTLE SQUARE OPERA (Henry W. Savage, prop.): New York city Oct. 2—indefinite.
CASTLE SQUARE OPERA (Henry W. Savage, prop.): Chicago, Ill., Sept. 25—indefinite.
CASTLE SQUARE OPERA (Henry W. Savage, prop.): St. Louis, Mo., Nov. 6—indefinite.
CHRIS AND THE WONDERFUL LAMP: Boston, Mass., Dec. 4—indefinite.
DANIELS, FRANK (Kirke La Shelle, mgr.): New York city Dec. 4—indefinite.
DE ANGELIS, JEFFERSON (John P. Slocum, mgr.): Dallas, Tex., Dec. 4, 5, Ft. Worth 6, Waco 7, Austin 8, San Antonio 9, Galveston 11, Houston 12, New Iberia 13, Natchez, Miss., 14, Meridian 15, Selma, Ala., 16, Montgomery 18, Birmingham 19, Memphis, Tenn., 20, 21, Nashville 22, Chattanooga 23.
DESHON OPERA: Michigan City, Ind., Dec. 4-6, Warsaw 7-9, Goshen 11-13, Valparaiso 14-16.
DEVIL'S AUCTION (M. Wise, mgr.): New Haven, Conn., Dec. 4, 5, Bridgeport 6, Waterbury 7, Derby 8, Holyoke, Mass., 9, Turner's Falls 11, Keene, N. H., 12, Bellows Falls, Vt., 13, Rutland 14, Barre 15, Burlington 16.
GRAU GRAND OPERA (Maurice Grau): Boston, Mass., Dec. 4-16, New York city 18-March 13.
GRAU OPERA (Jules Grau): Portland, Ore., Dec. 4-9.
HERALD SQUARE OPERA: Salisbury, N. C., Dec. 4, 5, Charlotte 6, 7, Rock Hill, S. C., 8, Wadesboro, N. C., 9, Fayetteville 11, 12, Florence, S. C., 13, 14, Sumter 15, 16.
HOPPER, DE WOLF (E. R. Reynolds, mgr.): London, Eng., Aug. 28—indefinite.
IN GAY PAREE: New York city Nov. 6—indefinite.
JACK AND THE BEANSTALK (E. G. Goodwin, mgr.): Buffalo, N. Y., Dec. 4-9.
JACKSON OPERA: Brooklyn, N. Y., Oct. 9—indefinite.
LAMBARDI OPERA: Memphis, Tenn., Dec. 4-9.
LITTLE ROBIN HOOD: Washington, D. C., Dec. 4-9.
NIELSEN, ALICE (Frank L. Perley, mgr.): New York city Oct. 30—indefinite.
OLYMPIA OPERA (E. F. Seamans, mgr.): Roanoke, Va., Dec. 4, 5, Knoxville, Tenn., 6-9, Chattanooga 11-16, Athens, Ga., 18-20, Augusta 21-23.
ROBINSON COMIC OPERA (Frank V. French, mgr.): Fredericton, N. B., Dec. 4-6, Waterville, Me., 7-9.
SUPERBA (Hanlon's): Brooklyn, N. Y., Dec. 4-9.
THE BRIDE ELECT: San Francisco, Cal., Nov. 27-Dec. 10, Oakland 11, 12, San Jose 13, Stockton 14, Sacramento 15, Fresno 16, Los Angeles 18-20, San Diego 21.
THE EVIL EYE (Sidney R. Ellis, mgr.): Titusville, Pa., Dec. 5, Meadville 6, Lima, O., 7, Findlay 8, Ft. Wayne, Ind., 9, Chicago, Ill., 11-24.
THE LITTLE HOST (Corinne): Brunswick, Ga., Dec. 6.
THE ROUNDERS (George W. Lederer, mgr.): Cleveland, O., Dec. 4-9.
THE SPIDER AND THE FLY: Parsons, Kan., Dec. 5, Joplin, Mo., 6, 7, Wichita, Kan., 15.
THE TELEPHONE GIRL (F. G. Ross, mgr.): Topeka, Kan., Dec. 5, St. Joseph, Mo., 7, Lincoln, Neb., 9.
THREE LITTLE LAMBS (Edwin Knowles, mgr.): Providence, R. I., Dec. 4-6, Hartford, Conn., 7, New Haven 9, Montreal, Can., 11-16, New York city 25—indefinite.
WANG (Albert Hart; Philip McNiven, mgr.): Joplin, Mo., Dec. 5, Kansas City 7-9.
WILSON, FRANCIS: Baltimore, Md., Dec. 4-9.

VARIETY.

A SOCIAL MAID: Philadelphia, Pa., Dec. 4-9, Baltimore, Md., 11-16.
AMERICAN BEAUTIES: Paterson, N. J., Dec. 4-9, Brockton, Mass., 11-13, Fall River 14-16, Providence, R. I., 18-23.
AMERICAN BURLESQUERS: Paterson, N. J., Dec. 4-9.
AUSTRALIAN BURLESQUERS (Bryant and Watson): New York city Nov. 27-Dec. 9.
BEHMAN SHOW: Cleveland, O., Dec. 4-9.
BOWERY BURLESQUERS: Fall River, Mass., Dec. 4-9.
BROADWAY BURLESQUERS: Harlem, N. Y., Dec. 4-9, Baltimore, Md., 11-16, Philadelphia, Pa., 18-23.
BRUNS AND NINA: La Junta, Col., Dec. 4-9.
BUTTERFLY BURLESQUERS: New York city Dec. 4-9.
CITY CLUB: Boston, Mass., Dec. 4-9.
CRACKER JACKS: Brooklyn, N. Y., Dec. 4-9.
DAINTY DUCHESS: Columbus, O., Dec. 4-6.
DEVERE, SAM: Indianapolis, Ind., Dec. 4-9, Harlem, N. Y., 11-16, Paterson, N. J., 18-23.
EUROPEAN-AMERICAN STARS (Fulgora): Pittsburg, Pa., Dec. 4-9.
FADS AND FOLLIES (W. L. Bissell): Jersey City, N. J., Dec. 4-9, New York city 11-16, Lowell, Mass., 19-21, Manchester 22-24.
GAY MASQUERADERS (Gus Hill): Dayton, O., Dec. 4-6, Indianapolis, Ind., 7-9, St. Louis, Mo., 11-16, Chicago, Ill., 18-23.
GILDED WORLD BURLESQUE: Syracuse, N. Y., Dec. 4-6, Binghamton 7-9.
GRASS WIDOWS: Boston, Mass., Dec. 4-9, Providence, R. I., 11-16, New York city 18-23.
HART, JOSEPH (Archie H. Ellis, mgr.): Buffalo, N. Y., Dec. 4-9, Baltimore, Md., 11-16.
HIGH ROLLERS: Montreal, Can., Dec. 4-9.
HOPKINS' TRANS-OCEANICS: Providence, R. I., Dec. 4-9.
HOWARD, MAY: Philadelphia, Pa., Dec. 4-9.
HYDE'S COMEDIANS: Chicago, Ill., Nov. 20-Dec. 9, Cleveland, O., 11-16, New York city 18-23.
IMPERIAL BURLESQUERS: Cincinnati, O., Dec. 4-9.
INDIAN MAIDENS (Lillian Washburn; Frank Abbott, mgr.): Huntington, Ind., Dec. 5, Wabash 6, La Porte 7, Marion 8, Muskegon 9.
IRWIN BROS.: Philadelphia, Pa., Dec. 4-9.
JACK, SAM T.: Toronto, Can., Dec. 4-9, Detroit, Mich., 11-16.
KNICKERBOCKER BURLESQUERS (Louis Robie, prop. and mgr.): Newark, N. J., Dec. 4-9.
LITTLE EGYPT BURLESQUE: New York city Dec. 4-9.
McINTYRE AND HEATH: Louisville, Ky., Dec. 4-9.
MAJESTIC BURLESQUERS: Lawrence, Mass., Dec. 7-9, Newark, N. J., 11-16, Brooklyn, N. Y., 18-30.
MOULIN ROUGE: Detroit, Mich., Dec. 4-9.
NIGHT OWLS: Milwaukee, Wis., Dec. 4-9.
OCTOROONS (Isham's): Philadelphia, Pa., Dec. 4-9.
PARISIAN WIDOWS: Brooklyn, N. Y., Dec. 4-9.
PROTOPAPA'S TROCADERO (T. Shayne, mgr.): Bedford, Ind., Dec. 5.
REEVES, AL.: New York city Nov. 13-Dec. 23.
REILLY AND WOOD'S: Washington, D. C., Dec. 4-9.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Providence, R. I., Dec. 4-9, Boston, Mass., 11-16, New Haven, Conn., 18-20, Bridgeport 21-23.
RENTZ-SANTLEY (Western): Salt Lake City, U., Dec. 7-9.
RICE AND BARTON GAIETY: Baltimore, Md., Dec. 4-9, Washington, D. C., 11-16, Philadelphia, Pa., 18-23.
ROSE HILL FOLLY: St. Louis, Mo., Dec. 4-9, Louisville, Ky., 18-23.
ROYAL BURLESQUERS: New York city Dec. 4-9.
SOUTH BEFORE THE WAR: Texarkana, Ark., Dec. 5, Mena 6, Ft. Smith 7, Van Buren 9.
TAMMANY TIGERS: Buffalo, N. Y., Dec. 4-9.
THE BLACK 400 (Charles P. Truz, mgr.): Herrington, Kan., Dec. 5, Marion 6, Burton 7, Hutchinson 8, Great Bend 9, Larned 11, Kingsley 12, Dodge City 13.
THE COONTOWN 400 (Ernest Willis, mgr.): W. Selkirk, Man., Dec. 4-6, Morden 8, 9.
THE HOTTEST COON IN DIXIE: San Antonio, Tex., Dec. 6, Brenham 8.
TUXEDO CLUB BURLESQUERS: Brooklyn, N. Y., Dec. 4-9.
UTOPIANS: Bridgeport, Conn., Dec. 4-6.
VANITY FAIR (Western; J. J. Collins, mgr.): Iowa City, Ia., Dec. 5, Cedar Rapids 6, Ft. Madison 7, Hannibal, Mo., 8, Moberly 9, Sedalia 10, Webb City 11, Ft. Scott, Kan., 12, Clinton, Mo., 13, Nevada 14, Carrollton 15, Nebraska City, Neb., 16, Sioux City, Ia., 18, Ft. Dodge 19, Waterloo 20, Oskaloosa 22, Mt. Pleasant 23.
WEBER AND FIELDS' STOCK: New York city Sept. 7—indefinite.
WILLIAMS AND WALKER (S. L. Tuck, mgr.): Cincinnati, O., Dec. 4-9.
WINE, WOMEN AND SONG: Lawrence, Mass., Dec. 4-6, Fall River 7-9, Providence, R. I., 11-16.

MINSTRELS.

BARLOW BROS.: Albany, Ga., Dec. 5, Americus 6, Columbus 7, Cuthbert 8, Selma, Ala., 9, Demopolis 11, Meridian, Miss., 12, Vicksburg 13, Natchez 14.
BEACH AND BOWERS': Seattle, Wash., Dec. 3-6, Deadwood, S. D., 25.
CULHANE, CHASE AND WESTON'S: Brockton, Mass., Dec. 4, 5, Taunton 6, 7, New Bedford 8, 9, Riverpoint, R. I., 11, Bristol 12, Newport 13, 14, Fall River, Mass., 15, 16, Middleboro 19, Franklin 20, Woonsocket, R. I., 21.
DIAMOND BROS.': Trenton, N. J., Dec. 5, 6, Bridgeport, Conn., 7, Meriden 8, 9.
FIELD'S, AL. G.: St. Joseph, Mo., Dec. 5, Atchison, Kan., 6, Topeka 7, Sedalia, Mo., 8, Jefferson City 9, St. Louis 11-16, Decatur, Ill., 19, Danville 20, Crawfordsville, Ind., 21.
FIELDS AND HANSON'S: Athens, Ga., Dec. 6.
GEORGIA UP TO DATE MINSTRELS: Lesulton, Minn., Dec. 5, Brown Valley 6, Milbank, S. D., 7, Webster 8, Bristol 9, Britton 11, Andover 12, Groton 13, Aberdeen 14, Melette 15, Redfield 16.
GUY BROS.': Little Falls, N. Y., Dec. 9, Gloversville 11, Johnstown 12, Troy 13, Saratoga 14.
HENRY, III: Bangor, Me., Dec. 4, 5, Togus 6, Salem, Mass., 9, Fitchburg 14.
MILLARD'S: Independence, Kan., Dec. 6, Caldwell 7, Enid, O. T., 8, Kingfisher 9, El Reno 11; Oklahoma City 12, Guthrie 13, Purcell 14, Ardmore, I. T., 15, Gainesville, Tex., 16, Dennison 18, Sulphur Springs 19, Mt. Pleasant 20, Texarkana 21, Hope, Ark., 22, Arkadelphia 23.
NASHVILLE STUDENTS: Elkton, Ky., Dec. 5, Springfield, Tenn., 6, Nashville 7, Pulaski 8, Mt. Pleasant 9, Columbia 11, Decatur, Ala., 12, Huntsville 13, Dalton, Ga., 14, Carterville 15, Rome 16, Cleveland, Tenn., 18, Chattanooga 19, Knoxville 20, Morristown 21, Marion, N. C., 22, Hickory 23.
OTIS BOWERS AND AL. BUSBY'S (Al. J. Busby, mgr.): Lafayette, Ind., Dec. 4, 5, Logansport 6, Marion 7, 8, Anderson 9.
PRIMROSE AND DOCKSTADER'S (James H. Decker, mgr.): Hamilton, Can., Dec. 5, London 6, Toronto 7-9, Providence, R. I., 18-23.
RICHARDS AND PRINGLE: Tulare, Cal., Dec. 5, Visalia 6, Hanford 7, Madeira 8, Fresno 9, San Francisco 11-16, Stockton 18, Modesto 19, Livermore 20, San Jose 21, Gilroy 22, Hollister 23.
RUSCO AND HOLLAND'S: Wilmington, N. C., Dec. 5, Charleston 6, Savannah, Ga., 7, Jacksonville, Fla., 8, Tallahassee 9, Pensacola 11, Montgomery, Ala., 12, Selma 13, Mobile 14, Scranton, Miss., 15, Biloxi 16, New Orleans, La., 17-23.
SCOTT'S, OLIVER: Lawrence, Kan., Dec. 5, Ottawa 6, Ft. Scott 7, Pittsburg 8, Carthage, Mo., 9, Joplin 11.
SUN'S, GUS: Elkton, Md., Dec. 5, Havre de Grace 6, Hanover, Pa., 8, Waynesboro 9, Chambersburg 11, Mercersburg 12, Mechanicsburg 13, Middletown 14, Tower City 15, Williamstown 16, Milton 18, Canton 20, Troy 21, Blossburg 22, Mansfield 23.
SWEENY AND ALVIDO'S: Pekin, Ill., Dec. 5, Canton 6, Galesburg 7, Monmouth 8, Kewanee 9, Beardstown 10, Jacksonville 11, Road House 13.
THATCHER, GEORGE (Roland G. Pray, bus-mgr.): Burlington, Vt., Dec. 7.
VOGEL AND DEMING'S (John W. Vogel, mgr.): Westfield, Mass., Dec. 5, Northampton 6, Greenfield 7, N. Adams 8, Keene, N. H., 9.
WASHBURN'S: Meridian, Miss., Dec. 5, Columbus 6, Tuscumbia, Ala., 7, Sheffield 8, Columbia, Tenn., 9.
WEST, WM. M.: Chicago, Ill., Dec. 4-9, New York city 11-16.

MISCELLANEOUS.

ADAMS BROTHERS: Willimantic, Conn., Dec. 4-9.
AMERICAN MOTOGRAPH (John H. Garrison, mgr.): Galt, Ont., Dec. 4-6, Brantford 7-9.
BELL CONCERT: Longview, Tex., Dec. 5, Tyler 6, Mineola 7, Ennis 12.
BOSTON LADIES' SYMPHONY ORCHESTRA: Lincoln, Neb., Dec. 5, Seward 6, Creston, Ia., 7, Corydon 8, Indianola 9, Lake City 11, Tama 12, Iowa Falls 13, Cresco 14, Spring Valley, Minn., 15, St. Peter 16, Minneapolis 18, St. Paul 19, Joliet, Ill., 20, Peoria 22.
CANADIAN JUBILEE SINGERS: Elkhart, Ind., Dec. 5, Goshen 6, Ligonier 7, Kendalville 8, Waterloo 9, 10.
CARRINGTON GREATER AMERICA: Phoenix, Ariz., Dec. 4-9.
DUFFY'S JUBILEE: York, Pa., Dec. 5, Columbia 6, Chester 7, Allentown 9, Reading 11.
EDNA AND WOOD: En route through Chili, S. A.
EVANGELINE AUSTIN LADIES' ORCHESTRA (A. D. Cameron, mgr.): Lawrence, Mass., Dec. 4-9, Gloucester 11-16, Fall River 18-23.
FADETTE'S WOMAN'S ORCHESTRA: Athens, Ga., Dec. 8.
FAY, ANNA EVA (D. H. Pingree, mgr.): Montreal, Can., Dec. 4-16, Ottawa 18-23.
FOX BROS.: Horton, Kan., Dec. 6, Emporia 16.
GRAHAM SOUTHERN SPECIALTY (No. 1): Syracuse, N. Y., Dec. 4-6, Binghamton 7-9.
GRIFFITH (Hypnotist): Phoenix, Ariz., Nov. 30-Dec. 9.
HERRMANN, LEON: Louisville, Ky., Dec. 4-7.
HILLYER'S WONDERS (Clark Hillyer, mgr.): Calhoun, Ga., Dec. 5, 6, Adairsville 7, 8, Kingston 9-11, Cartersville 12, 13, Marietta 14, 15, Cedartown 16-18
KELLAR: Peru, Ind., Dec. 5, Kokomo 6, Frankfort 7, St. Louis, Mo., 11-16.
KONORAH (Max and William Rersd, mgrs.): En route through Japan and China.
LEES, THE: El Paso, Tex., Dec. 5-9.
MARO (Magician): Providence, R. I., Dec. 5, Gardiner, Mass., 6, Lebanon, N. H., 7, Barre, Vt., 8, St. Johnsbury 9.
NASHVILLE STUDENTS (Thearles'; J. A. Brehany mgr.): Mt. Vernon, Wash., Dec. 5, Snohomish 6, Everett 7, 8, Ballard 9, Kent 11, Centralia 12, Chehalis 13, Aberdeen 14, 15, Hoquiam 16.
PADEREWSKI, IGNACE: New York city Dec. 12, Philadelphia, Pa., 14, New York city 16, Richmond, Va., 18, Washington, D. C., 19, Boston, Mass., 22-30.
PERKINS, FLI: Tonganoxie, Kan., Dec. 11, Nickerson 12, Cedar Vale 15.
RENIX BROS.' CAROLINIAN UNIVERSITY STUDENTS: Maynard, Ia., Dec. 5, Oelwein 6, West Union 7, Elgin 8, Clermont 9, Pastville 10, Onslan 12, Monona 13, Elkader 14.
SEVENGALA (Walter C. Mack, mgr.): Houtzdale, Pa., Dec. 4-9, Ellwood City 11-16, Franklin 18-23.
TRIPLE ALLIANCE (Al. McLean, mgr.): Indianapolis, Ind., Dec. 7-9, Chicago, Ill., 11-16, Milwaukee, Wis., 18-23.
WALSH, HENRY (Quinceplexal): Bellows Falls, Vt., Dec. 4-9.

(Received too late for classification.)

A JAY FROM JAYSVILLE: Vicksburg, Miss., Dec. 8, Monroe, La., 9, Shreveport 11, Nacogdoches 12, Galveston, Tex., 13, Houston 14.
AN OPEN DOOR: Washington, D. C., Dec. 11-16.
ANDERSON THEATRE (Ed. Anderson, mgr.): Goderich, Ont., Dec. 11-16, Hamilton 18-23.
FRENCH, R. E., THEATRE: Rat Portage, Man., Dec. 4-9, Winnipeg 11, 12, Grand Forks, N. D., 13, Crookston 14, Fergus Falls 15, Wahpeton 16, Fargo 18.
FINNIGAN'S BALL (Joe W. Spears, mgr.): Peru, Ill., Dec. 7, Peoria 12, Galesburg 13, Jacksonville 15, St. Louis, Mo., 18-23.
KELLEY SHANNON: New Orleans, La., Dec. 4-9.
MACK FENTON STOCK (Wilbur Mack, prop. and mgr.): Albany, Ind., Dec. 4-6, Montpelier 7-9.
MOORE AND ROBERTS' AUSTRALIAN CO.: Portland, Ore., Dec. 3-16, Vancouver, Wash., 18, 19, Olympia 20, Tacoma 22, 23.
MY SON BEN (Paul F. Nicholson, mgr.): E. Liverpool, O., Dec. 6.
STROH, OPERA: Mt. Vernon, N. Y., Dec. 6, Reading, Pa., 7, Pottstown 8, Bethlehem 9.
SKINNER OTIS: Buffalo, N. Y., Dec. 14-16.
THE VICTORIAN (Ross Jessie Wallace Dixon): Lowell, Mass., Dec. 25-27, Manchester, N. H., 28-30.
TWENTIETH CENTURY MAIDS: Pittsburg, Pa., Dec. 11-16.
UNCLE TOM'S CABIN (Bailey's): Carleton, Mich., Dec. 5, Toledo 6, 7, Perrysburg 7, No. Baltimore 8, Grand Rapids 11, Mancelona 12, Liberty Centre 14.
VANITY FAIR (Eastern; Buffalo, N. Y., Dec. 11-16.
WILLIAMS STOCK (Williams and Hutchison, mgrs.): Union City, Pa., Dec. 11-13, Mercer 14-16.
WILBUR KIRWIN OPERA: Worcester, Mass., Dec. 11-16.

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THE FOREIGN STAGE.

LONDON.

Mrs. Potter's Charity Tea—Transvaal War Plays—A Message from Mars.

(*Special Correspondence of The Mirror.*)

LONDON, Nov. 25.

"Another American Triumph," was the unanimous opinion expressed by all who, at a certain high price, were permitted to assist at the splendid concert, or afternoon conversazione, which

RICHARD WARNER.

your lovely Cora Urquhart Potter had organized for presentation last Saturday. Just after I had the pleasure of mailing you.

This splendid function occurred at Claridge's Hotel, Dover Street, Piccadilly—a hotel where all our visiting royalties are wont to lodge pro tem., whenever, as sometimes happens, our own more or less resident Royal Family has no Royal Residence or rooms to spare for foreign guests.

Of all the swagger or gilt-edged functions ever seen even in our swaggerest and most gilt-edged palaces or hotels, there assuredly never was seen a more striking affair than this, either for charitable purposes or otherwise.

Of course you already know, else has your ocean cable been idle, that this most enjoyable gathering was organized not only by Mrs. Potter, but also in some measure by your other citizeness, Lady Randolph Churchill, for the purpose of fitting out your good ship, the well-remembered *Maine*, for a hospital vessel for the help and benefit of our beloved British warriors now fighting for us in that confounded Transvaal. The splendid sympathy felt by your nation with us in this crisis, as in others, was shown not by the mere production of the American flag to wave with the English ditto at times, but especially by the wondrous response made by the big American contingent in London—not only in a pecuniary, but in a friendly sense. It was indeed a representative gathering as regards both your and our nation—the pick of yours hobnobbing gaily with the ditto of ours, for the good of the cause. Royalties and t...ed folk of all nations were to be seen around taking tea with our Heir Apparent. In short, it was the most delightful affair imaginable, and the only jarring note was the deeply regretted absence of Lady Randolph, who could not come because of the then anxiety as to the fate of her brave young son, Winston, who is performing valorous deeds for us out in the Transvaal. The sum realized by this conversazione toted up to getting on for £2,000.

On Tuesday Mrs. Potter was again in evidence, bobbing up at the Empire, Leicester Square, to recite a new war-poem written by Henry Hamilton, ex-part author of Drury Lane dramas. This is entitled "Ordered to the Front," and in reciting it the lovely Cora, looking lovelier than ever, was "supported" by about a hundred and fifty soldiers, who marched and countermarched and evoluted generally. Anon an American tar and a British ditto came down and held their respective flags over her rich, red-gold locks, ornamented only by a single red rose in honor of our right little, tight little island. There was tremendous enthusiasm and no end of calls for all concerned. Even George Edwardes, manager of the house, was called three or four times.

On Wednesday Charles Hawtrey duly produced at the Avenue Richard Ganthony's new play, A Message from Mars, postponed from the previous Saturday. It proved to be a very clever and interesting specimen of the once popular "dream" plays, wherein the leading character dreams that he or she is something quite different from what he or she is, has been, or is likely to be. You know the sort of play I mean; you have had lots of them on your side as we have had on ours. In this latest example the author has ingeniously interwoven with his plot a fantastic association with the planet Mars—an excellent planet much talked about of late years in addition to its having been "novelized," so to speak, by that scientific Jules Verneau taleteller, H. G. Wells. Hawtrey plays a young society cub who thinks and acts only for himself. In the course of a dream he is taken about by a messenger from Mars, and is made to believe himself in such dire adversity that he is driven to sweep the streets for a crust. This adversity and rubbing shoulders with the poor and suffering has a beneficial effect upon the dreamer, who, awaking, gives proof of speedy amendment toward all concerned. This character—Horace Parker, a juvenile and some time well-groomed Scrooge, as one may say—was splendidly played by Charles Hawtrey, and he was nobly assisted, especially by that well-trained actor, G. S. Titheradge, as the Messenger; Bella Pateman as Miss Parker, and Arthur Williams as a tramp, a fine impersonation of mingled humor and pathos. Great credit is due to Magician Maskelyne, of the Egyptian Hall, for his electrical and other mysterious devices for the working of this semi-supernatural play.

A Message from Mars had to be stopped awhile after the first night owing to an accident to Hawtrey. The theatre is closed until next Monday, when Charles is expected to be able to resume his duties. Whenever the play is resumed, it deserves to be a big success, for, unlike many a modern play, it is not only smart, but wholesome to boot.

We have only had two new war plays this week as yet—namely, Sons of the Empire at the Britannia, Hoxton, on Monday, and The Bugle Call at the Haymarket on Thursday. We were to have had three, but Arthur Shirley's new Transvaal drama, The Absent-Minded Beggar; or, For Queen and Country, at first due at the Princess' last Saturday and then postponed to last Wednesday, had to be again postponed till tonight when it will, I am assured, be produced and the proceeds will be given to our Transvaal Soldiers' Widows' and Orphans' Fund.

Sons of the Empire proved to have been expanded from a previous war sketch by the same author, W. J. Mackay and it panned out in the usual military melodrama form plus an armored train fight or two, a very fashionable thing in the abundance of Transvaal dramas now around. It was very exciting and not without pathos and humor of a rough-cast kind.

The Bugle Call, being by Louis Napoleon Parker (with him, Addison Bright, ex-critic), was, of course, of a more literary or finished type. It was a pleasant little one-act drama with just an infusion of the war spirit, and served as an admirable curtain raiser to The Black Tulip, which has been revised and improved somewhat and is now more than ever worth being seen by all lovers of dainty writing and artistic acting. It is one of the best things Sydney Grundy has given us. He tells us that it is his fiftieth play. The Bugle Call was cleverly acted by Graham Brown, Clarence Blakiston, Mrs. E. H. Brooke, Marie Linden (one of our cleverest actresses), and Sibyl Carlisle, who did such excellent work aforetime in Augustin Daly's companies. As the Haymarket performance on Thursday was in aid of the aforesaid Transvaal war funds, Mrs. Beerbohm Tree came around to this theatre, formerly her husband's, from the Palace Theatre of Varieties to recite the now continuously recited Kipling carol, "The Absent-Minded Beggar."

To the many now reciting this Kipling special pleader there was last night added Mrs. Langtry, who, by the way of celebrating at the Garrick the one hundredth performance of Sydney Grundy's very sultry comedy, The Degenerates, gave £100 to the *Daily Mail* Transvaal Heroes' Fund and also recited the often-hereinbeforementioned verses, with a view to capturing other subscriptions. The Lily also shed upon all comers a kind of Degenerates souvenir—namely, an expensive reproduction of the Kipling carol in white satin. The issuing of this souvenir drew thousands more people than could possibly get in, and indeed led to a riot toward door-opening time. Alarums and excursions were shaping ominously when the Lily came out on a veranda and first sweetly addressed the multitude and subsequently appeased them with cakes and coffee. She did not, however, vouchsafe any tip for the racing at Manchester to-day.

Last week I had to announce to you that Mrs. Langtry's new young husband had resolved to "go on the stage" and be a real professional actor. As during the week this announcement of mine has been contradicted by the Langtryites, I beg to state that I had the tip "straight from the stable," as the horse-racing Lily might say—and Hugo De Bathe, the husband in question, *had* arranged to take to acting, but that this week he changed his mind on that subject. Take it from me that this is absolutely a fact!

Carl and Theodor Rosenfeld, who finished their Midget season at the Olympic last Saturday, have, they tell me, now abandoned their notion of doing a Christmas play at that theatre. They prefer to try elsewhere if they can get a place. Herein Carl and Theodor show wisdom. Preparations are now looming large for Arthur Collins' next big Drury Lane pantomime, now called Jack and the Beanstalk. It is to have some wonderful giants. We are also promised some beautiful and startling effects for the new fairy play, The Snow Man, which the said Collins has sold to the Lyceum Company, Limited; and for the Puss in Boots pantomime, which Manager Brickwell is rehearsing at the Garrick with Letty Lind as the heroine and Charles Lauri as the Cat.

The newest London music hall, or rather Palace of Varieties, as these places are mostly now called, was opened on Monday at Camberwell, a large southeastern suburb, by Directors Dan Leno, Herbert Campbell, Fred Williams, and Harry Randall—comic singers all. Like a good many of these halls, or Palaces, or Empires, the Camberwell Palace has no drink license. Speaking of licenses, there has been much ado this week over the London County Council forbidding Robert Newman's Queen's Hall Sunday concerts, and warning the Crystal Palace people to drop theirs.

A revised version of the Rip Van Winkle drama, which the late Dion Boucicault did for your beloved Joseph Jefferson, is to be produced by Fred Storey, actor, dancer, pantomimist and scene painter, at the Kennington Theatre on Monday. On the same date George R. Sims and Clarence Corri's latest musical play, In Gay Piccadilly, will have its first production in London at the Alexandra, Stoke Newington, a vast northern suburb, with Dan Leno in the principal part. A Woman of No Importance is to be played by Mr. and Mrs. Lewis Waller at a special matinee at the Coronet, Notting Hill, next Thursday. The Lady of Ostend is to be revived by Weedon Grossmith at Terry's on Wednesday. Your fair citizeness, Mary Elliott Page, has arranged to play in Morell and Malyon's successful sketch, The Order of the Bath, in the cities of Hamburg, Berlin, Vienna, and Dresden—where the china comes from.

De Wolfe Hopper finishes El Capitan at the Comedy ere long and replaces it with the opera at first called The Charlatan, but now named The Mystic Miss. The Christian has notice to quit from the Duke of York's, and will be followed by Jerome Klapka Jerome's comedy, Miss Hobbs. Francis Neilson, stage-manager at the Duke of York's, has just dramatized and "copyrighted" a play built by him on that very religious story, "In His Steps," if you please. That's a saucy proceeding.

The long-talked-of prospectus of the Charles Wyndham Theatres Company, Limited (meaning the Criterion and the new theatre in the Charing Cross Road) is out this morning. The capital is £200,000. Beerbohm Tree has just definitely decided to replace King John with A Midsummer Night's Dream, at Her Majesty's, early in the new year. He will, of course, play Bottom, the Weaver; Mrs. Tree will be the Titania; Julia Neilson the Oberon; Lewis Waller, Lysander; W. Mollison, Theseus; Master Sefton, Puck; Sarah Brook, Hermia, and Franklyn McLeay, Quince. Here's a chance for McLeay, who was so fine a Cassius and is so splendid a Hubert, to show what he can do as a Shakespearean clown.

Richard Warner, whose picture accompanies this letter, is the head of the big vaudeville agency firm of R. Warner and Company, which transacts an immense business, and is especially brisk in the matter of securing the best American turns for the London halls. Mr. Warner is a man of great influence in music hall circles.

Moss and Thornton's new Hippodrome in Leicester Square will open on or about Dec. 18. Little Tich will be the principal comic singing star; and the chief dramatic item will be a kind of farcical comedy ballet-opera written by H. Chance Newton, set to music by Maestro Georges Jacobi, so long at the Alhambra, and entitled Giddy Ostend. Kyrle Bellew has just signed for the securing of the first of the many recently threatened dramatizations of Monte Cristo, also for a new play by the aforesaid Louis N. Parker and Addison Bright, entitled The Children's Palace.

GAWAIN.

PARIS.

Productions, Dramatic and Operatic — The Claretie-Le Bargy Dispute.

(*Special Correspondence of The Mirror.*)

PARIS, Nov. 20.

Both the lyric and the dramatic stages have claimed the attention of our critics during the past fortnight. Of chief importance was the production of Berlioz's La Prise de Troie at the Opéra. I say of chief importance, because, among folk learned in music, Berlioz is accounted a master and his compositions are held to be fraught with hidden meanings. At the risk, however, of branding myself thereby a heretic, unappreciative and soulless, I must frankly admit that La Prise de Troie seemed to me a most weighty and tedious affair. And I think that the majority of the audience at the premiere was of the same mind. The score surpasses in noise any work of Berlioz's great rival, Wagner, and however pregnant with expression it may be, yet the average person will prefer to take his music with more sweetness and beauty. On its first production here, thirty years ago, La Prise de Troie was a failure. This was attributed, I am told, to the fact that Berlioz was a composer of the future and hence was not understood by the public of that day. Alas! we seem not to have gained in understanding, for the reception the other evening was scarcely any more cordial than the former one.

The story is taken from the second book of the Æneid. The first act shows the discovery by the Trojans of the famous wooden horse in the deserted camp of the Greeks, and Cassandra's attempt to dissuade them from taking it into the city, as she foresees the disaster and hopes to save Chorebes, her betrothed. Much of the act is taken up with a love scene between these two. The next scene shows the procession of Priam, quite a magnificent spectacle, that concludes with the appearance of Andromache, wife of the dead Hector, leading her youngest son, Astyanax. They kneel in silent grief at the altar. This scene is the best in the opera and is really sublime. In the next act, Æneas, sleeping, sees the vision of Hector, who tells him of the empire that he is to found in Italy. When the vision is over the destruction of Troy has begun, the enemy having been brought into the city by the Trojans themselves. Chorebes calls Æneas forth to lead the troops. The scene changes to the temple, where the Trojan women are gathered before the altar of Vesta. The city is already in flames, but Æneas has escaped, and when the Greeks appear the women, led by Cassandra, kill themselves with the dying cry of "Italia! Italia!" The interpretation was rather uneven. Madame Flahaut as Andromache won the greatest success; not by her singing, but by the intense emotion that she displayed in the scene at the altar, which was altogether pantomimic. Mlle. Delna sang Cassandra fairly, but was unsatisfactory dramatically. M. Renaud deserves high praise for his Chorebes. M. Lucas did not please as Æneas, and M. Chambon was effective as the Ghost of Hector.

Another musical event was Daphnis et Chloë at the Lyrique, formerly the Renaissance. This opera is the work of Henri Mareschal, as to the score, and of Jules and Pierre Barbier as to the book. MM. Barbier have not been very successful in adjusting the well-known tale; some radical and apparently unnecessary changes having largely destroyed the poetic beauty of the original. It was principally for this reason that the opera did not win much favor, for M. Mareschal's music is pleasing, though extremely simple.

Turning to the dramatic, we find at the Odéon Chenecœur, a one-act comedy by Maurice Soulié, considered a writer of much talent. We learn that Maurice d'Orcheize, a dreamy young poet, is in love with Madame Claire Chalindret, wife of a rich manufacturer. Madame Chalindret rather reciprocates D'Orcheize's affection, and consequently her mother, Madame Depardan, who sees the state of affairs, decides that lest matters become serious the couple must be separated. There is no better way, Madame Depardan thinks, than to marry D'Orcheize to some one. So she finds a bride for him in Hugette, daughter of the Marquis de Chenecœur. The nuptials are celebrated, and the newly-wedded pair go to live at Chenecœur, the Marquis's country home. But dissension soon arises in the household. Hugette is athletic and fond of all exercise and sport, an exact opposite of her husband, who detests such things. Therefore when galloping about on horseback, Hugette is frequently accompanied by her cousin, Jean de Chamillé, a handsome young officer, who has always loved Hugette, and who is not at all liked by D'Orcheize. Madame Chalindret and her husband come to Chenecœur on a visit, having been invited by the Marquis. Immediately the love affair between Madame Chalindret and D'Orcheize is revived and they plan to elope. This scheme is discovered by Jean, who reveals it to Hugette. She really loves her husband, and the disclosure sends her into tears, at the sight of which Jean kisses her. She resents this familiarity by striking him in the face with her riding whip, and informs D'Orcheize of the occurrence. For the first time the husband feels some love for his wife; nevertheless he tells Jean that if Hugette loves him he will give her up. Jean attempts this, telling Hugette that her husband and Madame Chalindret have eloped. Hugette's grief is such that D'Orcheize, who has been listening, is touched, and, rushing in, he swears to be true to her. This is all very well, but it is doubtful if the vacillating husband intends to keep his vow. One hasn't much sympathy for him, nor for any of the other characters. The strength of the play lies in its dialogue; the construction is lamentably weak. Mlle. Sorel won first honors as Madame Chalindret, and Mlle. Laparcerie was admirable as Hugette. M. Marquet labored with the distasteful role of D'Orcheize, and M. Dorival was quite successful as Jean. A friendly audience applauded the production freely.

The season at the Gymnase, under the new management, has opened with Vaucaire and Veber's Petit Chagrin. It is not likely that this play will achieve much success. It is a pretty trifle, but of a sickly sentimentality. Its story tells how Georges Bretean, betrothed to Lucie Renouard, attempts to sever relations with his mistress, Mimi Foy. A chance meeting leads Georges to take a final supper with her, and this is the scene of the second act. It is a delightful bit, this. The couple recall the many happy hours they have spent together, and that they must end now. In passing the restaurant Mlle. Lucie's parents discover Georges and Mimi, and there is a great howdydo. The engagement is broken, and Georges returns to Mimi. The little grisette, however, realizes with sadness that she no longer possesses Georges' love, and when Lucie comes to her, imploring her to give Georges up, she tearfully acquiesces, and, it must be added, transfers her affection to Georges' friend Daumesnil. Mlle. Yahne was captivating as Mimi, who, by the way, resembles the Mimi of Murger's La Vie de Bohême. The other roles were taken satisfactorily. Considerable enthusiasm was manifested on the opening night.

Mlle. Maquera, at her theatre, which is rather far from the madding crowd, is offering a red-hot military melodrama, Frères d'Armes, that reeks with battle, murder and sudden death. It is a capital work of its sort and pleases the patrons immensely. The scenic equipment is uncommonly good.

Antoine has opened the regular season at his theatre with two plays. The first, Les Giruettes, is a malodorous affair, based on marital infidelity, and its details are not worth the telling. The second is not much better. A wealthy man of middle age has a young wife, who gives birth to a son, which the husband supposes to be his. Two years later, when he has come to love the child fondly, he learns that its father is his own nephew. At first he would divorce his wife and disown the child, but his love for the little one triumphs and he decides to forgive, and recognize the child as his own. The wife meantime has conquered her love for the nephew, and he is packed off to America. Both plays were splendidly acted, as are all Antoine's productions.

The trouble between Jules Claretie and M. Le Bargy continues, though there are no new developments. At the Comédie Française the other evening, during the performance of Le Demi-Monde, an unknown man arose and shouted "Down with Claretie!" The theatre became a babel, and it was some time before quiet was restored.

T. S. R.

BERLIN.

The Master Builder Reproduced—Dramatic Schools—A Theatre for Workingmen.

(*Special Correspondence of The Mirror.*)

BERLIN, Nov. 10.

It was six years ago that Ibsen's The Master Builder was first given in Berlin, Ibsen himself coming down expressly to witness the production. The effect it had on the public at that time was strange. Even the Ibsenites opened their eyes and wondered. It was withdrawn after the third representation. Its revival last week at the Berliner Theater, with Ludwig Stahl in the title-role, was a decided success. It is hard to account for this change in so reasonable a public as that of which Berlin boasts. Sometimes it lies in the presentation, and here Manager Prasch was particularly fortunate. The Solness of Ludwig Stahl was a character study which will linger long in the memory. He did not use many colors for his picture, but the lights and, more than all, the deep, mysterious shadows, were convincing. The Hilda Wangel of Frau Prasch-Grevenberg, on the other hand, was not so well thought out. The needed colors were there, but not mingled with the discretion this little lady usually shows. The rest of the company, with the exception of Marie Fraeendorfer, who was a very poor Frau Solness, was fair.

Another recent revival at this same house which was decidedly successful was Goethe's Götz von Berlichingen, with Herr Pittschau in the title-role. Frau Prasch-Grevenberg was more in her element as Georg, the page, and had decided success. Indeed, the company was more at home in this than in the melancholy picture of the north.

Since Ludwig Barnay's article in the *Genossenschaft*, urging the necessity of an academy for acting, to be supported by the Government, we have been overrun with notices from the dozens of private dramatic schools in this place, each setting forth the advantages of its own establishment. Some of these schools are good, some of the best actors in Berlin being among the instructors. But in a country like Germany a private institution, unless endowed or backed by a private fortune, can scarcely work with the same surety and independence as that of a Government institution, which has the State treasury at its disposal, so to speak, and which also has theatres supported by the State, whose companies must from time to time be added to. There is one school, however, of whose existence, I am ashamed to say, I did not even know, and which, I am told by authorities, has done, in a quiet and unassuming manner, excellent work. I speak of the Marie Seebach School, endowed by the generous actress whose name it bears, and who also founded and endowed the Marie Seebach Home. This school is directly connected with the Imperial Schauspiel Theater, of Berlin, and has for its president Count Hochberg, royal intendant of the Imperial theatres, and Max Grube, director. Here students, if considered by the committee possessed of sufficient talent, receive practical dramatic instruction, including voice culture, dancing and fencing, free of charge. For this they are required to assist in the chorus of the regular performances at this house, and also to attend lessons and rehearsals punctually. This school has been in existence scarcely one year. Its pupils during that time numbered only nine, three of whom, however, have already been engaged at the Schauspiel for small parts. And while on the subject of schools, I must tell you that Emanuel Reicher, perhaps our best exponent of Ibsen, is going to open a private school of his own. His plans, as he tells them to us, are excellent and original. Herr Reicher ought to be the man to carry out these ideas, which, however, will not interfere with his professional work as member of the Deutsches Theater company.

The scheme of which I wrote you, of building a theatre in Berlin called the Polytheama, to be used for special engagements, has resolved itself into a fact. The ill-fated Belle Alliance Theater, which has passed into several hands during the last few years, has been newly fitted up to serve this purpose, and has entered on its career with a special engagement of Adalbert Matkowski, of the Imperial Schauspiel, who will appear in several performances of Dumas' Kean, better known to you as The Royal Box. Later comes the Schleier See company, with Conrad Dreher, and in January Madame Barthold makes her Berlin debut, supported by her own company.

Herr Krupp, a relative of the gun king and owner of extensive steel and iron foundries in the town of Berndorf, near Vienna, has erected a theatre for his workmen, that was formally opened recently in the presence of the Emperor of Austria by the Volks Theater company, of Vienna, in Karlweis' comedy, The Little Man. Herr Krupp is sensible as well as far-sighted. This theatre, whose repertoire will include only classic and good modern plays, will do more good than all the doctors in the neighborhood, and the harm which will be averted by its moral and educational influence can scarcely be reckoned.

The Opera House has at last succeeded in securing a place to store its scenery. The Government has presented it with a goodly sized warehouse not three blocks distant and the moving is nearing completion. At last Elsa will be spared the inconvenience of climbing over King Solomon's temple to get to her balcony, and Romeo will not be obliged to walk over the Walküre mountains to get into his lady love's garden.

Sarah Bernhardt is not having her usual success in Vienna. The critics complain of the same hackneyed repertoire—Camille, Frou-Frou, Adrienne Lecouvreur, and Tosca (they bestow little or no artistic consideration upon Hamlet, looking at it merely as another one of this theatrical lady's caprices), and the women complain that she has brought no new costumes. One critic even goes so far as to say that when Madame Bernhardt contemplates another visit to Vienna she must bring better plays; or, "if not, to spare herself the pain of hearing bitter truths, she had better remain away."

Suzanne Munte, from the Imperial French Theatre in Petersburg, has been our guest, opening a short engagement at Kroll's in Zaza, followed by L'Arlésienne. Mlle. Munte is handsome, intelligent and correct. She has, too, a certain amount of temperament, but with all this she is not convincing. Her words come from the lips and not from the heart, and therefore find little response in the hearts of her auditors. Her personality, however, is interesting and, without being enthusiastic, the Berlin public has given her a cordial welcome.

M. Galipaux, of the Gymnase and Vaudeville theatres, has come to Germany also, and has opened a successful engagement at the Residence Theater in Munich with Madame Bonivard. We are to have him in Berlin later in the season. And now I have told you so much of the strangers who have been with us that I have no time left to write you home news. And I wanted to tell you of Sorma's first appearance as Gretchen at the Court Theater at Braunschweig, and which was an exquisitely artistic production. Also I wanted to tell you of several new plays and revivals, among the former Hugo Lubliner's comedy, The Mote and the Beam, which had success at the Schauspielhaus, and State Secrets, by Prince Friedrich Wrede and Alois Brasch, at the Berliner, and a strange miniature French theatre called the Roulette at the Belle Alliance, and—but there; perhaps next time.

G. T. O.

ROME.

Bernhardt Falls as Hamlet—D'Annunzio Rampant—Pezzana to Retire.

(*Special Correspondence of The Mirror.*)

ROME, Nov. 10.

"A French Hamlet always runs the risk of being ridiculous. A female French Hamlet is necessarily ridiculous." So says a well-known critic, and he is right, as every one must acknowledge who has seen Bernhardt in the part, which she travesties and nothing more. In Italy, where she is usually considered a goddess of her art her Hamlet is a dismal failure, and an almost empty house is the result whenever it is announced. Even her reading of the part is most monotonous, and the whole performance lacks unity of style. All she cares for is scenic effect. The philosophic character of the part she totally ignores. Some of the scenes, indeed, are more fit for the vaudevilie stage than for a serious stage. As represented by Bernhardt, Hamlet becomes a mere blasé of modern society. The public, in fact, were so disgusted—for Italians understand and adore Shakespeare—that they left the theatre before the end of the performance, not being able to sit out any more of it. "Why not play Falstaff at once," cried some, "and Don Giovanni?"

Bernhardt is not the first female Hamlet we have had in Italy, and not one has been successful. The best female Hamlet, so far, has been Pezzana, but even she is not so successful as our male Hamlets. Italians do not like to see women in men's roles, although they are accustomed to see women sing and act young men in operas; contralto voices being usually assigned to such roles, as in Faust and Lucrezia Borgia. Anyhow, Italy won't have a Bernhardt Hamlet, and the sooner she casts it from her Italian programme the better for her treasury.

Réjane is very successful, on the other hand, especially in Zaza, to which she gives quite a different reading from other actresses we have seen in the part. Réjane is not pretty, but she is what Italians call *simpatica*, and what the French call *troublante*. Then she dresses well, according to the part and its progress from low to high Parisian life. Thus, in the first act, her

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dress is as vulgar as is her social origin, and in the last, after she has instructed herself in the art of dress, she wears a magnificent but dignified society dress.

In the first act she wears a black and white striped skirt, with slanting stripes of black lace, and her bodice is of peach-colored velvet, with gold berthe. In the *café-chantant* she wears a short green skirt, embroidered with spangles, and edged with three black lace frills over pink satin. The hat is large and gray, trimmed with green and pink feathers. In the fifth act she wears a cream lace dress, over pink silk, with pink satin sash and pearls around her neck. In her ears rich diamonds, and her left hand is covered with rings, while the right hand is without jewelry, according to the curious fashion now in favor in high society.

In my last letter I mentioned the one hundredth birthday celebrations of poor Papadopoli. In reality it was not his hundredth birthday. But he wished to be thought a centenarian. In any case, he was the oldest man that ever acted on the Italian stage, and he died in a poor little room in a state of almost starvation. In the last letter he ever wrote he told how he yearned for death to relieve him of his sufferings—and yet he had acted with all the best companies in Italy and had earned both fame and money. But paralysis stopped his career, leaving him an incurable invalid, nailed to his chair. His friends helped him as much as they could, but he died in squalid poverty. He was the first Italian actor to speak naturally in Italy, and at a time when only a classic declamation was considered art. Poor Papadopoli was always cheerful, even in his poverty, and was never envious of his fellow-artists' successes, though he often had not a cent to pay for even the most modest meal, and he would speak of better days without a shade of melancholy in his voice. His last letter was the only complaint he was ever known to utter by word or pen.

Pezzana, Duse's first teacher, is retiring from the stage. She may, however, yet visit America. But she will no more be seen on the Italian stage. She was the first Italian actress to introduce natural acting and diction in Italy. In character she was, and still is, proud and of a solitary nature. She never sought applause nor admiration, though few artists have been so much admired as she was. Then she would take a sudden dislike for the stage, and would go and hide herself in some obscure corner of Sicily, and would perhaps return after a couple of years spent in seclusion. And now she has said good-by to the stage for good, but she has not said good-by to art. No, she is now visiting all the chief towns in Italy, reciting selections from Dante and Homer. Her voice is well adapted for reciting such works, as also are her noble gestures and the expression of her face. She can be soft, melodious, caressing and terrible at the same time. It is a perfect treat to hear her.

Gustavo Modena was the first to recite Dante on the stage. He once gave a recital in London. It was to raise funds for the independence wars in Italy. He was robed as Dante, and as Dante he was supposed to be dictating his cantos to a secretary, clad in the costume of the period. Bovia, author of "Christ in Purim," speaks of Pezzana as "the illustrious mistress of Dante's divine school," and adds that "only ignorance and corrupt taste could keep away people from hearing a woman born to feel and transform all that is beautiful in art."

Gabriele d'Annunzio is so irritated by his late failures that he has been writing some very severe and unjust criticisms on Italian actors and actresses. He says "that amateurs act better than professional actors, who are mere buffoons and mimics and who suffocate every impetus of art in their useless and monotonous gurgle. We poets," he further says, "require virgin souls for the images we create, and I know some of these. I know men and women who, when reading the most beautiful parts of my tragedies, reveal them in a new light, even to me, showing me beauties in them which I have not seen till then." D'Annunzio would like these men and women, who see beauties in his works where no one else sees them, to produce them in public, and then the world would be able to judge of them, which cannot be done so long as they are played only by a "cursed race of actors!" (his words). As yet only Duse and Zacconi have given D'Annunzio's works in Italy. I wonder how Duse and Zacconi like to be called a "cursed race of actors!"

In return Italian actors are boycotting D'Annunzio and vow they will never play any of his works under any pretext whatsoever. D'Annunzio, it is thought, will now retire from the stage; that is, from writing for the stage, and the stage may sing "Hallelujah!"

Here is a list of some new plays promised soon: As Leaves, by Giacosa; The Moral of the Fable, by Praga; The race of Pleasure, by Rutti; Spasm, by Roberto; Germs, by Baffico; Papa Lambertini, by Testoni; Usurers and Moronte, by Traversi; Strength, by Capuana; Voluptuous Woman, by Pastouchi; Constancy, by Coutri; The Promised Land, by Tiberini; The Dead, by Novelli; Common Law, by Giacosa; Anna Spinelli, by Raffico, and comedies by Bracco, Calandra, and Lopez, but which have no titles as yet.

Iris is now being given at the Costanzi Theatre with greater success than ever. Now that the Camorra against it has finished, and the public is allowed a free opinion, the general opinion is that the music is the best that Mascagni has yet written. The libretto, or rather the Japanese dress of the libretto, spoils the scenic effect of the opera, but the music is beautiful from beginning to end and speaks to you. The heart and soul are charmed, whatever the eyes may be. If put in modern European dress, or in mediæval European dress even, the libretto might also speak: but, as it is, it is a drawback to the opera.

The artists, this time, give quite different readings and are improvements on their predecessors. The prima donna is younger and the tenor is quite a revelation. There are still tenor voices, you see, in Italy, and fine ones, too.

Puccini has completed his opera, Tosca. Giacosa has written the libretto, and it is said to be better than Sardou's La Tosca. Both Sardou and Giacosa will be in Rome for the first performance. Nègnone will be the director of the orchestra and Darclée will be Tosca. Meanwhile Puccini's Villi is being given with great success at our Costanzi Theatre.

S. P. Q. R.

CHRISTIANIA.

Hard Times in Norway—Many New Plays Produced.

(Special Correspondence of The Mirror.)

CHRISTIANIA, Nov. 22.

We have had this Fall quite a serious spell of hard times, which has naturally affected the theatres and other places of amusement, and the effects of this spell will probably last through the season, so one or two of our theatres will have quite a struggle to keep above water. Which one of the two private theatres it will be is hard to say: they are both making gallant efforts.

The Secondteatret has had an enormous success with Erotik, a native comedy by the Danish author, Gustav Wied. The play was given last night for the fiftieth time, a record to be proud of both for author and actors. The play is rather broad, but very witty. The actor who carried away the biggest share of the applause was Hank Aabel, a comparatively young man, who as a seller of antiquities made a figure hardly to be forgotten. He had here, so to say, his artistic awakening, and a result of this is an engagement with the Nationalteatret from the beginning of next season. Another novelty is King Midas, a drama by the Norwegian author, Gunnar Heiberg. It was excellently played, far beyond expectations. Especially must be mentioned Mrs. Mowinchel Blehr, of whom I have spoken before. King Midas created quite a stir when it was first published some eight years ago, because it was said to be an attack on Bjornson. For this reason it was never played at the old Kristianiateater, the predecessor of the Nationalteatret, but time dulls such feelings and now Bjornson's name is hardly mentioned in connection with the play, which stood on its own merits, and merits it certainly has. The Secondteatret is now rehearsing The Happy Shipwreck, by Holberg.

The old but always new Holberg entertains and teaches his eternal truths at other places, too. The Centralteatret is just now playing Jeppa on the Hill; or, The Transformed Peasant, probably the best play this author ever penned. The title-role is played by Bernt Johannesen, a most versatile comedian and character actor, for many years the leading man at the national theatre in Bergen. His Jeppe is a brilliant exhibition and by many ranked equal with that of Johannes Brun, up to this date Norway's greatest actor, who died some nine years ago. The Centralteatret has been working very hard and has given us one novelty after another. There has been Two Masters and One Servant, a somewhat light but laughable comedy by the Italian author, Goldoni, in which Bernt Johannesen had one of his many successes; further, Natasella, a drama in one act, by Thomas Lange, a Danish poet and author, who has spent most of his time in Russia and is the translator par excellence of Russian literature, and last, but not least, Tolsoi's The Power of Darkness, a sombre drama, depicting the passions and peculiar ungoverened habits of the Russian peasants. The drama makes a strong impression upon the beholder and in this respect its success is clear, but whether it will draw the masses to fill the theatre night after night and put money into the cash box is doubtful.

S. R.

AUSTRALIA.

Business Brisk in the Antipodes—Vaudeville Bills—Items.

(Special Correspondence of The Mirror.)

SYDNEY, October 25.

The success of The Christian at Her Majesty's, Sydney, continues. The sudden illness of Henrietta Watson, who impersonates Glory Quayle, gave her understudy, Carrie Moore, a young Australian, an opportunity to display exceptional talent. The company will be followed by the comic opera organization now playing in Melbourne.

In Adelaide the Brough company are playing The Gay Lord Quex to crowded houses, and are likely to repeat the pecuniary success achieved in Sydney.

John F. Sheridan has scored with When the Lamps are Lighted at the Sydney Lyceum, and is evidently destined to enjoy a lengthened season. He is working with Charles Holloway and William Anderson, the lessees, who have taken the regular company to the Melbourne Royal, where The Merciless World has drawn good houses.

At the Sydney Criterion a drama, entitled Dreyfus, by Walter Bentley and George Rignold, has been produced.

The leading stars at the Sydney Palace, now occupied by Harry Rickard's Tivoli company, are Cinquevalli, who is about to leave for England, G. W. Hunter, Thorne and Dell, George Spry and Florrie Austin, Tom Pelham, and Tom and Lillie English. The other night a "command" performance was given, when His Excellency Earl Beauchamp, Governor of New South Wales, who is a great admirer of Cinquevalli, and vice-regal suite were present.

William and Amy Gourlay, brother and sister, two of the sprightliest variety artists in the colonies, have sailed from Australia to seek their fortune in the mother country, where they have several relatives in the profession. They take with them an original musical comedy by Bernard Espinasse, the rising Australian playwright.

Charles Faning, whose name is not unknown in the States, will shortly open the Sydney Opera House with a strong vaudeville company, including a number of American artists.

At the Melbourne Bijou the chief attractions have been Tom Costello, the Valdares, Howard and St. Claire, Will Whitburn, and Howard Chambers.

Harry Rickards will reach Sydney within the next few days, when the plans for the re-erection of the Tivoli will be decided. It is probable that the new building will be considerably larger than was originally intended.

JOHN PLUMMER.

Daniel Sully in The Parish Priest. * *

Boston, Mass., July 18, 1894.

Mr. Chas. D. Hess, Rochester, N.Y.:

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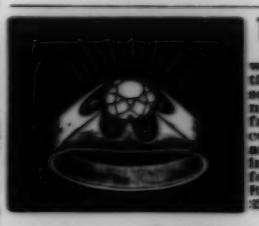

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THE FOREIGN STAGE.

LONDON.

Mrs. Potter's Charity Tea—Transvaal War Plays—A Message from Mars.

(*Special Correspondence of The Mirror.*)

LONDON, Nov. 25.

"Another American Triumph," was the unanimous opinion expressed by all who, at a certain high price, were permitted to assist at the splendid concert, or afternoon conversazione, which

RICHARD WARNER.

your lovely Cora Urquhart Potter had organised for presentation last Saturday, just after I had the pleasure of mailing you.

This splendid function occurred at Claridge's Hotel, Dover Street, Piccadilly—a hotel where all our visiting royalties are wont to lodge pro tem., whenever, as sometimes happens, our own more or less resident Royal Family has no Royal Residence or rooms to spare for foreign guests.

Of all the swagger or gilt-edged functions ever seen even in our swaggerest and most gilt-edged palaces or hotels, there assuredly never was seen a more striking affair than this, either for charitable purposes or otherwise.

Of course you already know, else has your ocean cable been idle, that this most enjoyable gathering was organized not only by Mrs. Potter, but also in some measure by your other citizeness, Lady Randolph Churchill, for the purpose of fitting out your good ship, the well-remembered *Maine*, for a hospital vessel for the help and benefit of our beloved British warriors now fighting for us in that confounded Transvaal. The splendid sympathy felt by your nation with us in this crisis, as in others, was shown not by the mere production of the American flag to wave with the English ditto at times, but especially by the wondrous response made by the big American contingent in London—not only in a pecuniary, but in a friendly sense. It was indeed a representative gathering as regards both your and our nation—the pick of yours hobnobbing gaily with the ditto of ours, for the good of the cause. Royalties and t...ed folk of all nations were to be seen around taking tea with our Heir Apparent. In short, it was the most delightful affair imaginable, and the only jarring note was the deeply regretted absence of Lady Randolph, who could not come because of the then anxiety as to the fate of her brave young son, Winston, who is performing valorous deeds for us out in the Transvaal. The sum realized by this conversazione toted up to getting on for £2,000.

On Tuesday Mrs. Potter was again in evidence, bobbing up at the Empire, Leicester Square, to recite a new war-poem written by Henry Hamilton, ex-part author of Drury Lane dramas. This is entitled "Ordered to the Front," and in reciting it the lovely Cora, looking lovelier than ever, was "supported" by about a hundred and fifty soldiers, who marched and countermarched and evoluted generally. Anon an American tar and a British ditto came down and held their respective flags over her rich, red-gold locks, ornamented only by a single red rose in honor of our right little, tight little island. There was tremendous enthusiasm and no end of calls for all concerned. Even George Edwardes, manager of the house, was called three or four times.

On Wednesday Charles Hawtrey duly produced at the Avenue Richard Ganthony's new play, A Message from Mars, postponed from the previous Saturday. It proved to be a very clever and interesting specimen of the once popular "dream" plays, wherein the leading character dreams that he or she is something quite different from what he or she is, has been, or is likely to be. You know the sort of play I mean; you have had lots of them on your side as we have had on ours. In this latest example the author has ingeniously interwoven with his plot a fantastic association with the planet Mars—an excellent planet much talked about of late years in addition to its having been "novelized," so to speak, by that scientific Jules Verneau taleteller, H. G. Wells. Hawtrey plays a young society cub who thinks and acts only for himself. In the course of a dream he is taken about by a messenger from Mars, and is made to believe himself in such dire adversity that he is driven to sweep the streets for a crust. This adversity and rubbing shoulders with the poor and suffering has a beneficial effect upon the dreamer, who, awaking, gives proof of speedy amendment toward all concerned. This character—Horace Parker, a juvenile and some time well-groomed Scrooge, as one may say—was splendidly played by Charles Hawtrey, and he was nobly assisted, especially by that well-trained actor, G. S. Titheradge, as the Messenger; Bella Pateman as Miss Parker, and Arthur Williams as a tramp, a fine impersonation of mingled humor and pathos. Great credit is due to Magician Maskelyne, of the Egyptian Hall, for his electrical and other mysterious devices for the working of this semi-supernatural play.

A Message from Mars had to be stopped awhile after the first night owing to an accident to Hawtrey. The theatre is closed until next Monday, when Charles is expected to be able to resume his duties. Whenever the play is resumed, it deserves to be a big success, for, unlike many a modern play, it is not only smart, but wholesome to boot.

We have only had two new war plays this week as yet—namely, Sons of the Empire at the Britannia, Hoxton, on Monday, and The Bugle Call at the Haymarket on Thursday. We were to have had three, but Arthur Shirley's new Transvaal drama, The Absent-Minded Beggar; or, For Queen and Country, at first due at the Princess' last Saturday and then postponed to last Wednesday, had to be again postponed till tonight when it will, I am assured, be produced and the proceeds will be given to our Transvaal Soldiers' Widows' and Orphans' Fund.

Sons of the Empire proved to have been expanded from a previous war sketch by the same author, W. J. Mackay and it panned out in the usual military melodrama form plus an armored train fight or two, a very fashionable thing in the abundance of Transvaal dramas now around. It was very exciting and not without pathos and humor of a rough-cast kind.

The Bugle Call, being by Louis Napoleon Parker (with him, Addison Bright, ex-critic), was, of course, of a more literary or finished type. It was a pleasant little one-act drama with just an infusion of the war spirit, and served as an admirable curtain raiser to The Black Tulip, which has been revised and improved somewhat and is now more than ever worth being seen by all lovers of dainty writing and artistic acting. It is one of the best things Sydney Grundy has given us. He tells us that it is his fiftieth play. The Bugle Call was cleverly acted by Graham Brown, Clarence Blakiston, Mrs. E. H. Brooke, Marie Linden (one of our cleverest actresses), and Sibyl Carlisle, who did such excellent work aforetime in Augustin Daly's companies. As the Haymarket performance on Thursday was in aid of the aforesaid Transvaal war funds, Mrs. Beerbohm Tree came around to this theatre, formerly her husband's, from the Palace Theatre of Varieties to recite the now continuously recited Kipling carol, "The Absent-Minded Beggar."

To the many now reciting this Kipling special pleader there was last night added Mrs. Langtry, who, by the way of celebrating at the Garrick the one hundredth performance of Sydney Grundy's very sultry comedy, The Degenerates, gave £100 to the *Daily Mail* Transvaal Heroes' Fund and also recited the often-hereinbeforementioned verses, with a view to capturing other subscriptions. The Lily also shed upon all comers a kind of Degenerates souvenir—namely, an expensive reproduction of the Kipling carol in white satin. The issuing of this souvenir drew thousands more people than could possibly get in, and indeed led to a riot toward door-opening time. Alarums and excursions were shaping ominously when the Lily came out on a veranda and first sweetly addressed the multitude and subsequently appeased them with cakes and coffee. She did not, however, vouchsafe any tip for the racing at Manchester to-day.

Last week I had to announce to you that Mrs. Langtry's new young husband had resolved to "go on the stage" and be a real professional actor. As during the week this announcement of mine has been contradicted by the Langtryites, I beg to state that I had the tip "straight from the stable," as the horse-racing Lily might say—and Hugo De Bathe, the husband in question, *had* arranged to take to acting, but that this week he changed his mind on that subject. Take it from me that this is absolutely a fact!

Carl and Theodor Rosenfeld, who finished their Midget season at the Olympic last Saturday, have, they tell me, now abandoned their notion of doing a Christmas play at that theatre. They prefer to try elsewhere if they can get a place. Herein Carl and Theodor show wisdom. Preparations are now looming large for Arthur Collins' next big Drury Lane pantomime, now called Jack and the Beanstalk. It is to have some wonderful giants. We are also promised some beautiful and startling effects for the new fairy play, The Snow Man, which the said Collins has sold to the Lyceum Company, Limited; and for the Puss in Boots pantomime, which Manager Brickwell is rehearsing at the Garrick with Letty Lind as the heroine and Charles Lauri as the Cat.

The newest London music hall, or rather Palace of Varieties, as these places are mostly now called, was opened on Monday at Camberwell, a large southeastern suburb, by Directors Dan Leno, Herbert Campbell, Fred Williams, and Harry Randall—comic singers all. Like a good many of these halls, or Palaces, or Empires, the Camberwell Palace has no drink license. Speaking of licenses, there has been much ado this week over the London County Council forbidding Robert Newman's Queen's Hall Sunday concerts, and warning the Crystal Palace people to drop theirs.

A revised version of the Rip Van Winkle drama, which the late Dion Boucicault did for your beloved Joseph Jefferson, is to be produced by Fred Storey, actor, dancer, pantomimist and scene painter, at the Kennington Theatre on Monday. On the same date George R. Sims and Clarence Corri's latest musical play, In Gay Piccadilly, will have its first production in London at the Alexandra, Stoke Newington, a vast northern suburb, with Dan Leno in the principal part. A Woman of No Importance is to be played by Mr. and Mrs. Lewis Waller at a special matinee at the Coronet, Notting Hill, next Thursday. The Lady of Ostend is to be revived by Weedon Grossmith at Terry's on Wednesday. Your fair citizeness, Mary Elliott Page, has arranged to play in Morell and Malyon's successful sketch, The Order of the Bath, in the cities of Hamburg, Berlin, Vienna, and Dresden—where the china comes from.

De Wolfe Hopper finishes El Capitan at the Comedy ere long and replaces it with the opera at first called The Charlatan, but now named The Mystic Miss. The Christian has notice to quit from the Duke of York's, and will be followed by Jerome Klapka Jerome's comedy, Miss Hobbs. Francis Neilson, stage-manager at the Duke of York's, has just dramatized and "copyrighted" a play built by him on that very religious story, "In His Steps," if you please. That's a saucy proceeding.

The long-talked-of prospectus of the Charles Wyndham Theatres Company, Limited (meaning the Criterion and the new theatre in the Charing Cross Road) is out this morning. The capital is £200,000. Beerbohm Tree has just definitely decided to replace King John with A Midsummer Night's Dream, at Her Majesty's, early in the new year. He will, of course, play Bottom, the Weaver; Mrs. Tree will be the Titania; Julia Neilson the Oberon; Lewis Waller, Lysander; W. Mollison, Theseus; Master Sefton, Puck; Sarah Brook, Hermia, and Franklyn McLeay, Quince. Here's a chance for McLeay, who was so fine a Cassius and is so splendid a Hubert, to show what he can do as a Shakespearean clown.

Richard Warner, whose picture accompanies this letter, is the head of the big vaudeville agency firm of R. Warner and Company, which transacts an immense business, and is especially brisk in the matter of securing the best American turns for the London halls. Mr. Warner is a man of great influence in music hall circles.

Moss and Thornton's new Hippodrome in Leicester Square will open on or about Dec. 18. Little Tich will be the principal comic singing star; and the chief dramatic item will be a kind of farcical comedy ballet-opera written by H. Chance Newton, set to music by Maestro Georges Jacobi, so long at the Alhambra, and entitled Giddy Ostend. Kyrle Bellew has just signed for the securing of the first of the many recently threatened dramatizations of Monte Cristo, also for a new play by the aforesaid Louis N. Parker and Addison Bright, entitled The Children's Palace.

GAWAIN.

PARIS.

Productions, Dramatic and Operatic — The Claretie-Le Bargy Dispute.

(*Special Correspondence of The Mirror.*)

PARIS, Nov. 20.

Both the lyric and the dramatic stages have claimed the attention of our critics during the past fortnight. Of chief importance was the production of Berlioz's La Prise de Troie at the Opéra. I say of chief importance, because, among folk learned in music, Berlioz is accounted a master and his compositions are held to be fraught with hidden meanings. At the risk, however, of branding myself thereby a heretic, unappreciative and soulless, I must frankly admit that La Prise de Troie seemed to me a most weighty and tedious affair. And I think that the majority of the audience at the premiere was of the same mind. The score surpasses in noise any work of Berlioz's great rival, Wagner, and however pregnant with expression it may be, yet the average person will prefer to take his music with more sweetness and beauty. On its first production here, thirty years ago, La Prise de Troie was a failure. This was attributed, I am told, to the fact that Berlioz was a composer of the future and hence was not understood by the public of that day. Alas! we seem not to have gained in understanding, for the reception the other evening was scarcely any more cordial than the former one.

The story is taken from the second book of the Æneid. The first act shows the discovery by the Trojans of the famous wooden horse in the deserted camp of the Greeks, and Cassandra's attempt to dissuade them from taking it into the city, as she foresees the disaster and hopes to save Chorebes, her betrothed. Much of the act is taken up with a love scene between these two. The next scene shows the procession of Priam, quite a magnificent spectacle, that concludes with the appearance of Andromache, wife of the dead Hector, leading her youngest son, Astyanax. They kneel in silent grief at the altar. This scene is the best in the opera and is really sublime. In the next act, Æneas, sleeping, sees the vision of Hector, who tells him of the empire that he is to found in Italy. When the vision is over the destruction of Troy has begun, the enemy having been brought into the city by the Trojans themselves. Chorebes calls Æneas forth to lead the troops. The scene changes to the temple, where the Trojan women are gathered before the altar of Vesta. The city is already in flames, but Æneas has escaped, and when the Greeks appear the women, led by Cassandra, kill themselves with the dying cry of "Italia! Italia!" The interpretation was rather uneven. Madame Flahaut as Andromache won the greatest success; not by her singing, but by the intense emotion that she displayed in the scene at the altar, which was altogether pantomimic. Mlle. Deina sang Cassandra fairly, but was unsatisfactory dramatically. M. Renaud deserves high praise for his Chorebes. M. Lucas did not please as Æneas, and M. Chambon was effective as the Ghost of Hector.

Another musical event was Daphnis et Chloë at the Lyrique, formerly the Renaissance. This opera is the work of Henri Mareschal, as to the score, and of Jules and Pierre Barbier as to the book. MM. Barbier have not been very successful in adjusting the well-known tale; some radical and apparently unnecessary changes having largely destroyed the poetic beauty of the original. It was principally for this reason that the opera did not win much favor, for M. Mareschal's music is pleasing, though extremely simple.

Turning to the dramatic, we find at the Odéon Chenecœur, a one-act comedy by Maurice Soulié, considered a writer of much talent. We learn that Maurice d'Orcheize, a dreamy young poet, is in love with Madame Claire Chalindret, wife of a rich manufacturer. Madame Chalindret rather reciprocates D'Orcheize's affection, and consequently her mother, Madame Depardan, who sees the state of affairs, decides that lest matters become serious the couple must be separated. There is no better way, Madame Depardan thinks, than to marry D'Orcheize to some one. So she finds a bride for him in Hugette, daughter of the Marquis de Chenecœur. The nuptials are celebrated, and the newly-wedded pair go to live at Chenecœur, the Marquis's country home. But dissension soon arises in the household. Hugette is athletic and fond of all exercise and sport, an exact opposite of her husband, who detests such things. Therefore when galloping about on horseback, Hugette is frequently accompanied by her cousin, Jean de Chamillé, a handsome young officer, who has always loved Hugette, and who is not at all liked by D'Orcheize. Madame Chalindret and her husband come to Chenecœur on a visit, having been invited by the Marquis. Immediately the love affair between Madame Chalindret and D'Orcheize is revived and they plan to elope. This scheme is discovered by Jean, who reveals it to Hugette. She really loves her husband, and the disclosure sends her into tears, at the sight of which Jean kisses her. She resents this familiarity by striking him in the face with her riding whip, and informs D'Orcheize of the occurrence. For the first time the husband feels some love for his wife; nevertheless he tells Jean that if Hugette loves him he will give her up. Jean attempts this, telling Hugette that her husband and Madame Chalindret have eloped. Hugette's grief is such that D'Orcheize, who has been listening, is touched, and, rushing in, he swears to be true to her. This is all very well, but it is doubtful if the vacillating husband intends to keep his vow. One hasn't much sympathy for him, nor for any of the other characters. The strength of the play lies in its dialogue; the construction is lamentably weak. Mlle. Sorel won first honors as Madame Chalindret, and Mlle. Laparcerie was admirable as Hugette. M. Marquet labored with the distasteful role of D'Orcheize, and M. Dorival was quite successful as Jean. A friendly audience applauded the production freely.

The season at the Gymnase, under the new management, has opened with Vaucaire and Veber's Petit Chagrin. It is not likely that this play will achieve much success. It is a pretty trifle, but of a sickly sentimentality. Its story tells how Georges Bretean, betrothed to Lucie Renouard, attempts to sever relations with his mistress, Mimi Foy. A chance meeting leads Georges to take a final supper with her, and this is the scene of the second act. It is a delightful bit, this. The couple recall the many happy hours they have spent together, and that they must end now. In passing the restaurant Mlle. Lucie's parents discover Georges and Mimi, and there is a great howdydo. The engagement is broken, and Georges returns to Mimi. The little grisette, however, realizes with sadness that she no longer possesses Georges' love, and when Lucie comes to her, imploring her to give Georges up, she tearfully acquiesces, and, it must be added, transfers her affection to Georges' friend Daumesnil. Mlle. Yahne was captivating as Mimi, who, by the way, resembles the Mimi of Murger's La Vie de Bohème. The other roles were taken satisfactorily. Considerable enthusiasm was manifested on the opening night.

Mlle. Maquera, at her theatre, which is rather far from the madding crowd, is offering a red-hot military melodrama, Frères d'Armes, that reeks with battle, murder and sudden death. It is a capital work of its sort and pleases the patrons immensely. The scenic equipment is uncommonly good.

Antoine has opened the regular season at his theatre with two plays. The first, Les Griuettes, is a malodorous affair, based on marital infidelity, and its details are not worth the telling. The second is not much better. A wealthy man of middle age has a young wife, who gives birth to a son, which the husband supposes to be his. Two years later, when he has come to love the child fondly, he learns that its father is his own nephew. At first he would divorce his wife and disown the child, but his love for the little one triumphs and he decides to forgive, and recognize the child as his own. The wife meantime has conquered her love for the nephew, and he is packed off to America. Both plays were splendidly acted, as are all Antoine's productions.

The trouble between Jules Claretie and M. Le Bargy continues, though there are no new developments. At the Comédie Française the other evening, during the performance of Le Demi-Monde, an unknown man arose and shouted "Down with Claretie!" The theatre became a babel, and it was some time before quiet was restored.

T. S. R.

BERLIN.

The Master Builder Reproduced—Dramatic Schools—A Theatre for Workingmen.

(*Special Correspondence of The Mirror.*)

BERLIN, Nov. 10.

It was six years ago that Ibsen's The Master Builder was first given in Berlin, Ibsen himself coming down expressly to witness the production. The effect it had on the public at that time was strange. Even the Ibsenites opened their eyes and wondered. It was withdrawn after the third representation. Its revival last week at the Berliner Theater, with Ludwig Stahl in the title-role, was a decided success. It is hard to account for this change in so reasonable a public as that of which Berlin boasts. Sometimes it lies in the presentation, and here Manager Prasch was particularly fortunate. The Solness of Ludwig Stahl was a character study which will linger long in the memory. He did not use many colors for his picture, but the lights and, more than all, the deep, mysterious shadows, were convincing. The Hilda Wangel of Frau Prasch-Grevenberg, on the other hand, was not so well thought out. The needed colors were there, but not mingled with the discretion this little lady usually shows. The rest of the company, with the exception of Marie Frauendorfer, who was a very poor Frau Solness, was fair.

Another recent revival at this same house which was decidedly successful was Goethe's Götz von Berlichingen, with Herr Pittschau in the title-role. Frau Prasch-Grevenberg was more in her element as Georg, the page, and had decided success. Indeed, the company was more at home in this than in the melancholy picture of the north.

Since Ludwig Barnay's article in the *Genossenschaft*, urging the necessity of an academy for acting, to be supported by the Government, we have been overrun with notices from the dozens of private dramatic schools in this place, each setting forth the advantages of its own establishment. Some of these schools are good, some of the best actors in Berlin being among the instructors. But in a country like Germany a private institution, unless endowed or backed by a private fortune, can scarcely work with the same surety and independence as that of a Government institution, which has the State treasury at its disposal, so to speak, and which also has theatres supported by the State, whose companies must from time to time be added to. There is one school, however, of whose existence, I am ashamed to say, I did not even know, and which, I am told by authorities, has done, in a quiet and unassuming manner, excellent work. I speak of the Marie Seebach School, endowed by the generous actress whose name it bears, and who also founded and endowed the Marie Seebach Home. This school is directly connected with the Imperial Schauspiel Theater, of Berlin, and has for its president Count Hochberg, royal intendant of the Imperial theatres, and Max Grube, director. Here students, if considered by the committee possessed of sufficient talent, receive practical dramatic instruction, including voice culture, dancing and fencing, free of charge. For this they are required to assist in the chorus of the regular performances at this house, and also to attend lessons and rehearsals punctually. This school has been in existence scarcely one year. Its pupils during that time numbered only nine, three of whom, however, have already been engaged at the Schauspiel for small parts. And while on the subject of schools, I must tell you that Emanuel Reicher, perhaps our best exponent of Ibsen, is going to open a private school of his own. His plans, as he tells them to us, are excellent and original. Herr Reicher ought to be the man to carry out these ideas, which, however, will not interfere with his professional work as member of the Deutsches Theater company.

The scheme of which I wrote you, of building a theatre in Berlin called the Polytheama, to be used for special engagements, has resolved itself into a fact. The ill-fated Belle Alliance Theater, which has passed into several hands during the last few years, has been newly fitted up to serve this purpose, and has entered on its career with a special engagement of Adalbert Matkowski, of the Imperial Schauspiel, who will appear in several performances of Dumas' Kean, better known to you as The Royal Box. Later comes the Schleier See company, with Conrad Dreher, and in January Madame Barthold makes her Berlin debut, supported by her own company.

Herr Krupp, a relative of the gun king and owner of extensive steel and iron foundries in the town of Berndorf, near Vienna, has erected a theatre for his workmen, that was formally opened recently in the presence of the Emperor of Austria by the Volks Theater company, of Vienna, in Karlweis' comedy, The Little Man. Herr Krupp is sensible as well as far-sighted. This theatre, whose repertoire will include only classic and good modern plays, will do more good than all the doctors in the neighborhood, and the harm which will be averted by its moral and educational influence can scarcely be reckoned.

The Opera House has at last succeeded in securing a place to store its scenery. The Government has presented it with a goodly sized warehouse not three blocks distant and the moving is nearing completion. At last Elsa will be spared the inconvenience of climbing over King Solomon's temple to get to her balcony, and Romeo will not be obliged to walk over the Walküre mountains to get into his lady love's garden.

Sarah Bernhardt is not having her usual success in Vienna. The critics complain of the same hackneyed repertoire—Camille, Frou-Frou, Adrienne Lecouvreur, and Tosca (they bestow little or no artistic consideration upon Hamlet, looking at it merely as another one of this theatrical lady's caprices), and the women complain that she has brought no new costumes. One critic even goes so far as to say that when Madame Bernhardt contemplates another visit to Vienna she must bring better plays; or, "if not, to spare herself the pain of hearing bitter truths, she had better remain away."

Suzanne Munte, from the Imperial French Theatre in Petersburg, has been our guest, opening a short engagement at Kroll's in Zaza, followed by L'Arlésienne. Mlle. Munte is handsome, intelligent and correct. She has, too, a certain amount of temperament, but with all this she is not convincing. Her words come from the lips and not from the heart, and therefore find little response in the hearts of her auditors. Her personality, however, is interesting and, without being enthusiastic, the Berlin public has given her a cordial welcome.

M. Galipaux, of the Gymnase and Vaudeville theatres, has come to Germany also, and has opened a successful engagement at the Residence Theater in Munich with Madame Bonivard. We are to have him in Berlin later in the season. And now I have told you so much of the strangers who have been with us that I have no time left to write you home news. And I wanted to tell you of Sorma's first appearance as Gretchen at the Court Theater at Braunschweig, and which was an exquisitely artistic production. Also I wanted to tell you of several new plays and revivals, among the former Hugo Lubliner's comedy, The Mote and the Beam, which had success at the Schauspielhaus, and State Secrets, by Prince Friedrich Wrede and Alois Brasch, at the Berliner, and a strange miniature French theatre called the Roulette at the Belle Alliance, and—but there; perhaps next time.

G. T. O.

ROME.

Bernhardt Fails as Hamlet—D'Annunzio Rampant—Pezzana to Retire.

(*Special Correspondence of The Mirror.*)

ROME, Nov. 10.

"A French Hamlet always runs the risk of being ridiculous. A female French Hamlet is necessarily ridiculous." So says a well-known critic, and he is right, as every one must acknowledge who has seen Bernhardt in the part, which she travesties and nothing more. In Italy, where she is usually considered a goddess of her art, her Hamlet is a dismal failure, and an almost empty house is the result whenever it is announced. Even her reading of the part is most monotonous, and the whole performance lacks unity of style. All she cares for is scenic effect. The philosophic character of the part she totally ignores. Some of the scenes, indeed, are more fit for the vaudeville stage than for a serious stage. As represented by Bernhardt, Hamlet becomes a mere blasé of modern society. The public, in fact, were so disgusted—for Italians understand and adore Shakespeare—that they left the theatre before the end of the performance, not being able to sit out any more of it. "Why not play Falstaff at once," cried some, "and Don Giovanni?"

Bernhardt is not the first female Hamlet we have had in Italy, and not one has been successful. The best female Hamlet, so far, has been Pezzana, but even she is not so successful as our male Hamlets. Italians do not like to see women in men's roles, although they are accustomed to see women sing and act young men in operas; contralto voices being usually assigned to such roles, as in Faust and Lucrezia Borgia. Anyhow, Italy won't have a Bernhardt Hamlet, and the sooner she casts it from her Italian programme the better for her treasury.

Réjane is very successful, on the other hand, especially in Zaza, to which she gives quite a different reading from other actresses we have seen in the part. Réjane is not pretty, but she is what Italians call *simpatica*, and what the French call *troublante*. Then she dresses well, according to the part and its progress from low to high Parisian life. Thus, in the first act, her

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dress is as vulgar as is her social origin, and in the last, after she has instructed herself in the art of dress, she wears a magnificent but dignified society dress.

In the first act she wears a black and white striped skirt, with slanting stripes of black lace, and her bodice is of peach-colored velvet, with gold berthe. In the *café-chantant* she wears a short green skirt, embroidered with spangles, and edged with three black lace frills over pink satin. The hat is large and gray, trimmed with green and pink feathers. In the fifth act she wears a cream lace dress, over pink silk, with pink satin sash and pearls around her neck. In her ears rich diamonds, and her left hand is covered with rings, while the right hand is without jewelry, according to the curious fashion now in favor in high society.

In my last letter I mentioned the one hundredth birthday celebrations of poor Papadopoli. In reality it was not his hundredth birthday. But he wished to be thought a centenarian. In any case, he was the oldest man that ever acted on the Italian stage, and he died in a poor little room in a state of almost starvation. In the last letter he ever wrote he told how he yearned for death; to relieve him of his sufferings—and yet he had acted with all the best companies in Italy and had earned both fame and money. But paralysis stopped his career, leaving him an incurable invalid, nailed to his chair. His friends helped him as much as they could, but he died in squalid poverty. He was the first Italian actor to speak naturally in Italy, and at a time when only a classic declamation was considered art. Poor Papadopoli was always cheerful, even in his poverty, and was never envious of his fellow-artists' successes, though he often had not a cent to pay for even the most modest meal, and he would speak of better days without a shade of melancholy in his voice. His last letter was the only complaint he was ever known to utter by word or pen.

Pezzana, Duse's first teacher, is retiring from the stage. She may, however, yet visit America. But she will no more be seen on the Italian stage. She was the first Italian actress to introduce natural acting and diction in Italy. In character she was, and still is, proud and of a solitary nature. She never sought applause nor admiration, though few artists have been so much admired as she was. Then she would take a sudden dislike for the stage, and would go and hide herself in some obscure corner of Sicily, and would perhaps return after a couple of years spent in seclusion. And now she has said good-by to the stage for good, but she has not said good-by to art. No, she is now visiting all the chief towns in Italy, reciting selections from Dante and Homer. Her voice is well adapted for reciting such works, as also are her noble gestures and the expression of her face. She can be soft, melodious, caressing and terrible at the same time. It is a perfect treat to hear her.

Gustavo Modena was the first to recite Dante on the stage. He once gave a recital in London. It was to raise funds for the independence wars in Italy. He was robed as Dante, and as Dante he was supposed to be dictating his cantos to a secretary, clad in the costume of the period. Bovia, author of "Christ in Purim," speaks of Pezzana as "the illustrious mistress of Dante's divine school," and adds that "only ignorance and corrupt taste could keep away people from hearing a woman born to feel and transform all that is beautiful in art."

Gabriele d'Annunzio is so irritated by his late failures that he has been writing some very severe and unjust criticisms on Italian actors and actresses. He says "that amateurs act better than professional actors, who are mere buffoons and mimics and who suffocate every impetus of art in their useless and monotonous gurgle. We poets," he further says, "require virgin souls for the images we create, and I know some of these. I know men and women who, when reading the most beautiful parts of my tragedies, reveal them in a new light, even to me, showing me beauties in them which I have not seen till then." D'Annunzio would like these men and women, who see beauties in his works where no one else sees them, to produce them in public, and then the world would be able to judge of them, which cannot be done so long as they are played only by a "cursed race of actors!" (his words). As yet only Duse and Zacconi have given D'Annunzio's works in Italy. I wonder how Duse and Zacconi like to be called a "cursed race of actors!"

In return Italian actors are boycotting D'Annunzio and vow they will never play any of his works under any pretext whatsoever. D'Annunzio, it is thought, will now retire from the stage; that is, from writing for the stage, and the stage may sing "Hallelujah!"

Here is a list of some new plays promised soon: As Leaves, by Giacosa; The Moral of the Fable, by Praga; The race of Pleasure, by Butti; Spasm, by Roberto; Germs, by Baffico; Papa Lambertini, by Testoni; Usurers and Moronte, by Traversi; Strength, by Capuana; Voluptuous Woman, by Pastouchi; Constancy, by Coutri; The Promised Land, by Tiberini; The Dead, by Novelli; Common Law, by Giacosa; Anna Spinelli, by Baffico, and comedies by Bracco, Calandra, and Lopez, but which have no titles as yet.

Iris is now being given at the Costanzi Theatre with greater success than ever. Now that the Camorra against it has finished, and the public is allowed a free opinion, the general opinion is that the music is the best that Mascagni has yet written. The libretto, or rather the Japanese dress of the libretto, spoils the scenic effect of the opera, but the music is beautiful from beginning to end and speaks to you. The heart and soul are charmed, whatever the eyes may be. If put in modern European dress, or in mediæval European dress even, the libretto might also speak; but, as it is, it is a drawback to the opera.

The artists, this time, give quite different readings and are improvements on their predecessors. The prima donna is younger and the tenor is quite a revelation. There are still tenor voices, you see, in Italy, and fine ones, too.

Puccini has completed his opera, Tosca. Giacosa has written the libretto, and it is said to be better than Sardou's La Tosca. Both Sardou and Giacosa will be in Rome for the first performance. Mugnone will be the director of the orchestra and Darclée will be Tosca. Meanwhile Puccini's Villi is being given with great success at our Costanzi Theatre.

S. P. Q. R.

CHRISTIANIA.

Hard Times in Norway—Many New Plays Produced.

(Special Correspondence of The Mirror.)

CHRISTIANIA, Nov. 22.

We have had this Fall quite a serious spell of hard times, which has naturally affected the theatres and other places of amusement, and the effects of this spell will probably last through the season, so one or two of our theatres will have quite a struggle to keep above water. Which one of the two private theatres it will be is hard to say; they are both making gallant efforts.

The Secondteatret has had an enormous success with Erotik, a native comedy by the Danish author, Gustav Wied. The play was given last night for the fiftieth time, a record to be proud of both for author and actors. The play is rather broad, but very witty. The actor who carried away the biggest share of the applause was Hank Aabel, a comparatively young man, who as a seller of antiquities made a figure hardly to be forgotten. He had here, so to say, his artistic awakening, and a result of this is an engagement with the Nationalteatret from the beginning of next season. Another novelty is King Midas, a drama by the Norwegian author, Gunnar Heiberg. It was excellently played, far beyond expectations. Especially must be mentioned Mrs. Mowinchel-Riehr, of whom I have spoken before. King Midas created quite a stir when it was first published some eight years ago, because it was said to be an attack on Bjornson. For this reason it was never played at the old Kristianiateater, the predecessor of the Nationalteatret, but time dulls such feelings and now Bjornson's name is hardly mentioned in connection with the play, which stood on its own merits, and merits it certainly has. The Secondteatret is now rehearsing The Happy Shipwreck, by Holberg.

The old but always new Holberg entertains and teaches his eternal truths at other places, too. The Centralteatret is just now playing Jeppa on the Hill; or, The Transformed Peasant, probably the best play this author ever penned. The title-role is played by Bernt Johannesen, a most versatile comedian and character actor, for many years the leading man at the national theatre in Bergen. His Jeppe is a brilliant exhibition and by many ranked equal with that of Johannes Brun, up to this date Norway's greatest actor, who died some nine years ago. The Centralteatret has been working very hard and has given us one novelty after another. There has been Two Masters and One Servant, a somewhat light but laughable comedy by the Italian author, Goldoni, in which Bernt Johannesen had one of his many successes; further, Natasella, a drama in one act, by Thomas Lange, a Danish poet and author, who has spent most of his time in Russia and is the translator par excellence of Russian literature, and last, but not least, Tolsoi's The Power of Darkness, a sombre drama, depicting the passions and peculiar ungoverened habits of the Russian peasants. The drama makes a strong impression upon the beholder and in this respect its success is clear, but whether it will draw the masses to fill the theatre night after night and put money into the cash box is doubtful.

S. R.

AUSTRALIA.

Business Brisk in the Antipodes—Vaudeville Bills—Items.

(Special Correspondence of The Mirror.)

SYDNEY, October 25.

The success of The Christian at Her Majesty's, Sydney, continues. The sudden illness of Henrietta Watson, who impersonates Glory Quayle, gave her understudy, Carrie Moore, a young Australian, an opportunity to display exceptional talent. The company will be followed by the comic opera organization now playing in Melbourne.

In Adelaide the Brough company are playing The Gay Lord Quex to crowded houses, and are likely to repeat the pecuniary success achieved in Sydney.

John F. Sheridan has scored with When the Lamps are Lighted at the Sydney Lyceum, and is evidently destined to enjoy a lengthened season. He is working with Charles Holloway and William Anderson, the lessees, who have taken the regular company to the Melbourne Royal, where The Merciless World has drawn good houses.

At the Sydney Criterion a drama, entitled Dreyfus, by Walter Bentley and George Rignold, has been produced.

The leading stars at the Sydney Palace, now occupied by Harry Rickard's Tivoli company, are Cinquevalli, who is about to leave for England, G. W. Hunter, Thorne and Dell, George Spry and Florrie Austin, Tom Pelham, and Tom and Lillie English. The other night a "command" performance was given, when His Excellency Earl Beauchamp, Governor of New South Wales, who is a great admirer of Cinquevalli, and vice-regal suite were present.

William and Amy Gourlay, brother and sister, two of the sprightliest variety artists in the colonies, have sailed from Australia to seek their fortune in the mother country, where they have several relatives in the profession. They take with them an original musical comedy by Bernard Espinasse, the rising Australian playwright.

Charles Faning, whose name is not unknown in the States, will shortly open the Sydney Opera House with a strong vaudeville company, including a number of American artists.

At the Melbourne Bijou the chief attractions have been Tom Costello, the Valdares, Howard and St. Claire, Will Whitburn, and Howard Chambers.

Harry Rickards will reach Sydney within the next few days, when the plans for the re-erection of the Tivoli will be decided. It is probable that the new building will be considerably larger than was originally intended.

JOHN PLUMMER.

Daniel Sully in The Jewish Priest.

BOSTON, MASS., July 18, 1894.

Mr. Chas. D. Hess, Rochester, N.Y.:

Dear Sir:—I have had time to test the make-up and powders the case contained, and I can freely say Eucola Paste, Cherryola, Ruby Lip, Rouge de Theatre, Youthful Tint Liquid and Powder, and your Cold Cream excel any I have ever used. I heartily recommend them.

Faithfully yours,

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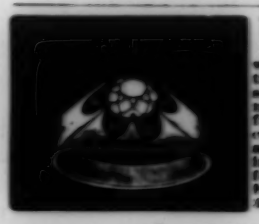

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents an agate line. Quarter Page, $40; Half Page, $75; One Page, $140.

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Last page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

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One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.50 per annum, postage prepaid.

Telephone number, 621 38th Street.

Registered cable address, "Dramirror." Atlantic Cable Code used.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St. Regent St., and Scott's Exchange, 3 Northumberland Ave., Trafalgar Square. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - DECEMBER 9, 1899.

Largest Dramatic Circulation in the World.

TO CORRESPONDENTS.

The Christmas MIRROR, combined with the regular number of this journal for that week, will be published on Tuesday, Dec. 19, and bear date Saturday, Dec. 23. As it will be necessary to go to press earlier than usual on this double number, MIRROR correspondents are requested to forward the letters that ordinarily would reach this office on Dec. 14 or 15 at least twenty-four hours earlier than usual.

As the number of THE MIRROR for the following week will be published on Dec. 26, the day after Christmas, and the number for the next week on Jan. 2, the day after New Year, it will also be necessary for correspondents to forward their letters for those weeks at least twenty-four hours in advance of the usual time, as THE MIRROR for each of the three weeks in succession mentioned must go to press ahead of the usual time.

IMPORTANT TO ADVERTISERS.

The combined Christmas and regular MIRROR will be published on Tuesday, Dec. 19, and bear date of Saturday, Dec. 23. Advertisements for the Christmas section of this double number cannot be received later than Dec. 11, and for the regular section advertisements cannot be taken later than 10 o'clock a.m. on Saturday, Dec. 16.

THE MIRROR for the two following weeks—the weeks of Christmas and New Year—will also go to press earlier than usual, on account of the intervening holidays. Therefore advertisements for THE MIRROR to be published on Dec. 26 cannot be received later than noon of Saturday, Dec. 23, and advertisements for THE MIRROR to be published on Jan. 2 cannot be received later than noon of Saturday, Dec. 30.

AN English dramatic journal, commenting upon the engagement of an earl by an American manager to appear in one of his plays, resumes interestingly upon the stage experiences at home of various persons of titles, whom it classes under the general heading of "The Prize-Packet Actor." There is no doubt that persons with titles have legitimately won note on the stage, not because of their titles, but because they had brains and dramatic aptitude. And thus it may continue to be. There are many persons who dearly love a lord, but no theatre lover loves a lord on the stage unless he can act, although the combination of a title and histrionic ability confessedly places mere histrionic ability at a great disadvantage.

BUT A FEW DAYS.

THE CHRISTMAS MIRROR is rapidly making, and its latest forms will now close in a few days. It will bear date of Saturday, Dec. 23, and will be published on Tuesday, Dec. 19, that being the publication day for the regular number of THE MIRROR, with which the Christmas number will be combined.

The work of printing and binding this double number will make it necessary to go to press earlier than usual on the final forms of the Christmas section, as well as on the last forms of the regular MIRROR. Therefore but a short time remains for attention to advertising orders. No orders for pictures for the Christmas section of the number can be received later than to-morrow (Wednesday, Dec. 6), and no orders for advertisements to be displayed in the Christmas section can be taken later than Monday, Dec. 11. As the regular number of THE MIRROR, to be bound with the Christmas section, will be last printed, pictures for that may be received a few days later, if necessary; but no orders for other advertising even in the regular section of the number can possibly be taken later than 10 o'clock A. M. of Saturday, Dec. 16.

It is hoped that intending advertisers will carefully note these dates, to the end that there shall be no disappointment in securing space in the double publication, to be known as the Christmas MIRROR.

BUT ONE CURE FOR IT.

THIS week THE MIRROR prints another interesting communication on the subject of the Canadian duty on American theatrical printing from one who thoroughly understands the situation.

THE MIRROR recently, using as a text a complaint about the scarcity of first-class dramatic attractions in the minor cities of Canada, explained the reason why American managers of good companies are averse to playing any but the leading cities of Canada. The oppressive and inequitable duty on printing keeps out of the Dominion many attractions that would play the intermediate cities to their own profit and the profit of local managers if the objectionable duty were abolished, or even if it were reasonably modified. Following the article in THE MIRROR, a Montreal manager urged an objection to it on the score that it did not apply legitimately to that city, where first-class attractions play to profit without reference to the tax. This objection was not well founded, as the article in THE MIRROR assumed that Montreal and Toronto, at least, were profitable points in spite of the duty on printing.

It would be hardly pertinent for managers of theatres in the two or three large cities of Canada that are visited by many American companies to ignore a condition which, although it may not seriously affect their individual businesses, is at once a reproach to Canada and highly injurious to the theatres in the larger number of its cities. On the contrary the managers of theatres in the Canadian centres should seek to join hands with the managers of theatres in the smaller cities, with a view to concerted action to secure legislative relief from an obnoxious law which apparently has no local justification, although it may have been enacted as a protective measure. Certainly the repeal of the law or its equitable modification would result in benefit to the managers even in the principal cities.

In the communication published in THE MIRROR this week it is stated that the tax has no defenders even among the Canadian printers, for whose benefit it ostensibly is levied. One of the largest of these local printers himself has been to Ottawa on two occasions, and argued for the repeal of the law, which exacts a duty of 15 cents per pound on lithographic paper, whereas there is practically no lithographic printing done in Canada, and thus no "infant industry" is nurtured by the tax. It would be sufficient to levy a reasonable tax on type work, which can be executed as well, and as cheaply, perhaps, in Canada as elsewhere. Traveling managers could not object to such a tax, while their complaint as to lithographic work is fully justified, and the tax levied upon it reacts upon the theatre managers and public of Canada, while it in no way benefits local printers.

PERSONAL.

REIFFARTH.—Jennie Reiffarth, that admirable character actress, is pictured above. In her especial province of dramatic art she has few equals in this country, and her long list of successes, led perhaps by Madame Vinard in Trilby and Mother Rosenbaum in The Great Diamond Robbery, stand as notable character pictures.

ELDRIDGE.—"Aunt" Louisa Eldridge told again the story of "Bill" Anthony's heroic report on the *Maine* at Anthony's funeral last week. Emma Nevada placed a wreath of oak leaves on the coffin of the hero that committed suicide.

BURROUGHS.—Marie Burroughs' wedding to Dr. Albert E. Sterne, of Indianapolis, has been postponed indefinitely because of her serious illness.

PADEREWSKI.—Ignace Paderewski has sailed from England for this port. His reappearance in America will occur at a concert in Carnegie Hall on Dec. 12.

BENSON.—An interesting feature of F. R. Benson's Shakespeare season at the Lyceum Theatre, London—which season also will include Henry V., A Midsummer Night's Dream, and The Tempest—will be the performance of Hamlet in its entirety, the play beginning at 3.30 o'clock and ending at 10.45 P.M., with an intermission of an hour and a half.

FRAWLEY.—T. Daniel Frawley arrived in San Francisco on Nov. 24 to prepare for the new season of his company, which will be headed by Mary Hampton, Mary Van Buren, Theodore Hamilton, Harrington Reynolds, and Francis Byrne.

GOULD.—Mrs. George Gould (Edith Kingdon) will appear with amateurs in theatricals, during the Christmas holidays, at Mr. Gould's Lakewood estate, Georgian Court.

BOWMAN.—Isa Bowman, the original Alice in the stage arrangement of Lewis Carroll's "Alice in Wonderland," will soon publish her reminiscences of the late Mr. Carroll.

MANSFIELD.—Richard Mansfield was agitated in such measure by the clatter of steam pipes that he was unable to play the last act of Cyrano de Bergerac at the Garden Theatre, Saturday. The audience was dismissed.

RICHMAN.—The betrothal of Charles Richman to Jane Gray, of Troy, N. Y., has been announced. There is also a current rumor that Mr. Richman may star next season.

THOMPSON.—Fanchon Thompson, now in Paris, is engaged to be married to the Count de Dion, well known in French society, politics, and sport.

ZANGWILL.—Israel Zangwill's forthcoming novel, "The Mantle of Elijah," will be dramatized for production by Liebler and Company.

NEVADA.—Emma Nevada sang for the city poor last Thursday at several charitable institutions, while the Thanksgiving dinners were in progress.

LEDERER.—George W. Lederer resigned last week as managing director of the New York, wishing to devote his efforts to managing the Casino here and the Columbia, Boston. The Sire Brothers will direct the New York.

MILLWARD.—Jessie Millward narrowly escaped injury in a cab accident in this city on Nov. 28. The cab in which she rode got mixed up with a cable car, the driver was hurt and the horse was killed, but Miss Millward happily was unharmed.

TYLER.—George C. Tyler sailed for London on the *Campania*, Dec. 2, to witness the first presentation in England of Children of the Ghetto. He will remain only three or four days on the other side, having arranged to sail for home on Dec. 13.

JEFFERSON.—Joseph Jefferson has gone to Florida to spend the Winter there.

O'BRIEN.—William J. O'Brien (Harold Rutledge), correspondent of THE MIRROR at Baltimore, delivered the oration at the Elks' memorial services in Boston last Sunday.

MACKAYE.—In De Wolf Hopper's forthcoming revival of The Charlatan, under the title of The Mystic Miss, at the Comedy Theatre, London, Jessie Mackaye will have the role of Katrinka, in which she made her debut in comic opera, and scored a decided hit at the Fifth Avenue Theatre last Spring.

FERNALD.—"Chinatown Stories," by Chester Bailey Fernald, has been published in London.

RICE.—Fanny Rice's new play will be called A Wonderful Woman. George Marion will stage the production.

CHARLES COGHLAN,

[Died Nov. 27, 1899.]

The stage's jewel—Prince Charles—is dead,
And his flawless art is a vanished thing.
There is no to-night or to-morrow to dread
For the dear, dead prince, who should have been king.
With deep regret, we mournfully fling
Roses and rue 'round his classic head:
Violets, too, on his pulseless breast:
And, though his spirit has taken wing,
To his inbred sweetness and charm we cling:
To the grace, the soul, of our long-loved guest:
Our bonny Prince Charles, who should have been king.

Nov. 28. JOHN ERNEST MCCANN.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

R. F. N., Bridgeport, Conn.: Minnie Ashley is playing now in A Greek Slave, at the Herald Square Theatre, this city.

J. M., Dunkirk, N. Y., and C. H. T., Cambridge, Mass.: Address Samuel French, 24 West Twenty-second Street, New York city.

S. R. H., Hartford: Bert Howard was for several seasons pianist at the old Hartford Auditorium.

STUDENT OF SHAKESPEARE, Pawtucket, R. I.: Write to the secretary of the Shakespearean Society of New York, New York city.

L. M. R., Washington: 1. The late Carrie Turner starred in The Crust of Society. 2. Address Samuel French, 24 West Twenty-second Street, New York city.

A. M., Cedar Rapids, Iowa: 1. Write to Frank A. Howson, Daly's Theatre, New York city. 2 and 3. See answers to Rassendyll in MIRROR of Dec. 2.

V. E. M., Washington: Alice Nielsen was born in Nashville, Tenn. Her professional debut was made with the Tivoli Opera House Stock company, San Francisco, in 1893.

W. W. R., North Adams, Mass.: 1. THE MIRROR has not published such a portrait. 2. Inquire of the superintendent of the Deaconess Hospital, Indianapolis, Ind.

T. S., ROCHESTER, Calais, Me.: Imre Kiralfy has in preparation several spectacles for production during the Paris Exposition, but the one you mention has not yet been announced.

A. E., Manchester, N. H.: The decision in the case mentioned was purely technical, in the letter and not in the spirit of the law. It would be wise to consult your lawyer before taking any action in the matter.

JEROME HOSMER: The most feasible way at present by which a young man who is anxious to go on the stage can obtain a hearing or a chance to test his fitness for the dramatic profession seems to be through the medium of one of the dramatic schools that give public performances in which their pupils appear.

A. J. R., New York city: There were a number of magicians that called themselves "Fakirs of Ava." Young Francisco, the original Fakir of Ava, did not, we believe, appear in this country. H. J. Burlingame, publisher of magic books, Chicago, may give you further information.

H. C., St. Paul, Minn.: Dramatic agents' commissions are always collected from the actor, never from the manager. The terms are usually one-half of the second week's salary, in case the weekly salary is more than thirty dollars. If the salary be less than thirty dollars a fee of fifteen dollars is ordinarily charged. This is the schedule of terms in effect in several of the best New York agencies. (2) It would be impossible to tell with any degree of certainty the cost of stenographic and correspondence work. The typewriting of an average drama costs ten or twelve dollars and the typewriting of the parts about the same. Precise figures may be obtained from any of the theatrical typewritists whose advertisements appear in THE MIRROR.

J. P. P.: "Will you kindly inform me which is Shakespeare's greatest male character, and which is his greatest female character, viewing them comprehensively?" This is a question that no two persons who might be thought able to answer it would agree upon, probably. One might say that Lear is the greatest of Shakespeare's male characters, in that its range of emotions and sweep of passions, united to a high and kingly dignity, makes such demands upon the player that it is attempted but rarely and is even more rarely played acceptably. Another might say that Macbeth is the greatest character, or it might be claimed that Hamlet or Othello should have this distinction. While Lear eludes all but the greatest of stage genius, and Macbeth's true notes are struck by very few actors, both Othello and Hamlet have been played acceptably by actors of pleasing presence and fair method, perhaps owing to the peculiar interest that attaches both to the play of Hamlet and that of Othello, and the advantages of dramatic circumstance that the chief parts in those plays enjoy. As to the greatest female character, here again would be difference of opinion as between Lady Macbeth and Queen Katherine, if not between others of Shakespeare's women. Like so many questions that relate to Shakespeare, this question must be settled to each mind by each mind.

LETTER TO THE EDITOR.

THE CANADIAN QUESTION AGAIN.

Owen Sound, Ont., Nov. 25, 1899.

To the Editor of The Dramatic Mirror:

SIR:—Your editorial statement of the theatrical situation in Canada I have found especially interesting—a clear and succinct recital of the reasons why theatrical managers have avoided this territory. But a strange point in connection with the present excessive tariff which is placed upon lithographic paper is that it has no defenders among the printers whom it was undoubtedly framed to protect.

In a recent conversation, Fred Perry, of Toronto, who probably does more show printing than all other similar concerns in Canada, expressed his disapproval of the tax and stated that he had been before the Revenue Committee in Ottawa on two occasions and argued for its repeal. His theory is that all lithographic show printing should be placed upon the free list, but that type work, which is done as cheaply and as well in Canada as in the United States, should bear the impost. No lithographic show printing is done in Canada, hence the present law protects no local industry.

To properly bill Montreal or Toronto requires from 200 to 400 pounds of lithographic paper, and as the present rate of duty is 15 cents per pound, the seriousness of this matter appeals to the practical managers. One theatre in Toronto demands forty stands of paper of each attraction. A stand which I am using this season weighs seven pounds, hence 280 pounds of stand work alone would be required of me.

I write whereof I know in this matter, as I have paid the Dominion Government over $1,000 this season for duty on printing. The managers of theatres throughout Canada lament the tax, but take no concerted action in the matter. One man alone can do nothing, and while strong individual efforts have been made from time to time, no concerted action has been attempted and probably none will be. Your provincial local manager in Canada runs his theatre as a side issue to his butcher shop or his dairy, and such a thing as an excessive tax on lithographic paper does not disturb his slumberous career.

In Toronto last week I was present in the office of the manager of a theatre when the agent of a star well known in every hamlet of the United States and England, who was booked to make his Canadian debut on the local boards the following week, came in and introduced himself.

"But who is ——?" asked the manager of the amazed agent. "I never heard of him before."

The agent could not master his astonishment and his indignation and was unable to reply until he had refreshed himself at the adjoining bar.

Canada is a great province and a rich one. Her people are of more than average intelligence, and they are fond of amusements. There will be a renascence of things theatrical one day, perhaps, and a yearning for something better than the cheap repertoire companies which now quite satisfy histrionic hunger in the Dominion.

W. H. WRIGHT.

THE USHER.

There is a vast difference in the relative impropriety of the frankly libidinous farce, in which the wholesome things in life are subjected to ridicule, and the drama wherein the causes and the consequences of defiance of the moral law, the defects of human nature and the errors of the social system are set forth seriously and often with a remedial purpose.

But this difference is not clearly understood by many persons remote from the active currents of life, or by some of the writers who devote their industry to commenting upon the theatre without having grounded themselves sufficiently in the rudiments of the subject.

There are certain subjects, of course, that are quite outside the pale of art and good taste; but nearly every aspect of human life and nearly all of its complex manifestations of character in thought and action are legitimately open to the dramatist.

It is not in the choice of the subject so much as in the treatment of the subject that the dramatist's responsibility lies. Shakespeare was able, like the authors of the Greek tragedies, to dissect, discuss and develop themes that only genius could touch without defiling. Nearly all the passions, the frailties and the crimes of poor humanity are included in his vast interpretation of life.

When a journeyman playwright, however, enters this field he is almost certain to evolve something which offends and disgusts. We have had several examples of that result recently. In more than one of these cases the failure to rise to the dignity of the subject has been seized upon by the exploiters as opportunity for prurient appeal, with the natural sequence that a whole class of dramatic subjects are sweepingly and illogically condemned as unfit for stage use by writers of the undiscriminating class before referred to.

Chicago, which has independent and sound opinions in artistic matters, supports with great liberality the plays that commend themselves to its judgment, but does not squander money upon Mr. Grau's expensive system of grand opera with stars.

In summing up the recent failure of the Grau organization to draw heavily during its engagement at the Auditorium, the local consensus of views attributes it to two things: first, that Chicago music-lovers are not allured by ragged casts illumined by a bunch of extravagant principals; and second, that society is too busy with other distractions at this time of year to make the opera season a fashionable fad.

Were it not for the immense subscription guarantee at the Metropolitan, New York probably would give no better support to grand opera than does Chicago. Something of the same spirit that makes the Horse Show a big social function applies to the opera season, which furnishes our plutocracy with the opportunity to see and be seen in its purple and fine linen, and incidentally to take credit unto itself for supporting musical art.

The Baltimore *News* editorially adds its voice to the protest now being raised against the dull and dirty farces that are turned out in rapid sequence by the metropolitan filth factory.

"Those persons who are fond of the theatre and who would like to see it decent are wondering how far the degradation of it is to go," says the *News*, which, in the absence of a censorship to regulate these matters, advises American playgoers to take the remedy into their own hands and refuse to patronize the theatres where objectionable plays are given.

"The theatre managers would then be compelled to refuse to receive them," concludes the *News*. "Better would it be to face the displeasure of the arrogant and remorseless speculators than the hostility of the great public."

For brevity, if not for eloquence, General Lew Wallace deserves the palm as a speaker in the theatre.

After the fifth act of Ben Hur on the first night there were calls for the General, who, seated in a box, appeared to be unconscious of the crying of his name. A woman leaned over and spoke to him. As if suddenly awakened he darted out of the box and reappeared in an instant at the edge of the curtain, where he said, very nervously: "I thank you—I thank you for the honor you do me but I have not the voice to make a speech."

Then the novelist slipped away and bobbed up again in the box, the applause continuing. The General sat uneasily for a moment or two and then rising, he began: "I am informed—"

Shouts of "Louder! Louder!" interrupted him. He cleared his throat and resumed:

"I am informed that Mr. Young has disappeared in anticipation of the honor that you do him also."

The simple modesty of the General in taking all the honor to himself, especially after a scene—the chariot race—in which no line is spoken except inarticulate yells, was almost pathetic.

Charles Coghlan had been in Galveston, where he died on Monday of last week, since Oct. 30. Alfred Robson, his understudy, had gone on with The Royal Box company, and the substitution was unknown in the towns where he appeared.

Until the night before he died Mr. Coghlan's condition was never thought to be serious. He kept himself closely confined to his room at the Tremont Hotel, and scarcely any one outside of the house knew of his presence in Galveston during the month he was there.

Mrs. Coghlan writes that while ill he had been hard at work on a dramatization of "Vanity Fair." She acted as his amanuensis. He contemplated placing his daughter in the leading part and playing Lord Steyne himself—a role in which he would have been ideal.

Clement Scott, in his review of Charles Coghlan's career, committed an error which ought not to pass unnoticed, as it does a gross injustice to one of the most accomplished actors of his time.

"Poor Charles Coghlan's 'reserve force' was merely loss of memory and the inability to make the brain act as quickly as it should," says Mr. Scott. "After every word he paused and thought of the next. This trick was trumpeted to the four winds of heaven as 'reserved force.'"

I can vouch personally for the falsity of this description of one of the actor's strongest acting qualities. He was never a good "study," but his use of the pause was deliberate and intended for the effect it usually produced—that of naturalness and spontaneity. Thousands of playgoers in this city can bear witness that during his long career Mr. Coghlan spoke his lines glibly enough whenever the occasion demanded.

TWO PREMIERES AT ALBANY.

Theatregoers of Albany, N. Y., were enabled to pass first judgment on two new productions last week. On Thanksgiving Day Stuart Robson gave, at the Empire Theatre, the premiere of Augustus Thomas' costume comedy in three acts, entitled Oliver Goldsmith. Goldsmith is one of the most interesting figures in the history of literature, and Mr. Thomas is said to have pictured his character with fidelity. As a picture of the people and manners of a century ago the play proved interesting, and it was received very cordially. Its faults are said to lie in talkiness and a weak last act, that practically lacks a climax.

The theme of the play is Goldsmith's love for Mary Horneck, in which he has as a rival Kenrick, the critic. The first act shows Goldsmith's entrance into the house of Mr. Featherstone, which he mistakes for an inn. This incident Goldsmith afterward used as the basis of She Stoops to Conquer. The second act shows the stage of the Drury Lane Theatre, where a rehearsal of She Stoops to Conquer is progressing. Kenrick, actuated by jealousy, tries in vain to prevent the production of the play, and in this scene Mary declares her love for the poet. In the last act Goldsmith is shown in his garret in Pinch Lane, amid squalid surroundings. Other interesting characters in the play are David Garrick, Dr. Samuel Johnson, Boswell, and Edmund Burke. Mr. Robson gave a well studied portraiture of Goldsmith that was applauded heartily. Henry E. Dixey won a decided success as Garrick. Florence Rockwell was highly praised as Mary Horneck. Hits were also scored by H. A. Weaver, Sr., as Dr. Johnson and Jeffreys Lewis as Mrs. Featherstone.

On the following evening, Dec. 1, Thomas Q. Seabrooke opened his tour at the Empire in Who Killed Cock Robin, a farce, adapted from the French by J. Cheever Goodwin and Louis Harrison. There is said to be much fun in the farce, the central figure of which is arrested for his own Murder. Mr. Seabrooke played his role capitally and had excellent support from Edgar Halstead, Arthur Larkin, Mrs. McKee Rankin, Margaret Robinson, John Jennings, and others.

DOES GERALD OBJECT?

The officer of the Actors' Fund who is sometimes called "the Ministering Angel" was hastening up the Rialto last Friday afternoon as three of his old actor friends were sauntering leisurely down.

"Whither away, comrade?" shouted the trio to the pedestrial soloist.

"To the home, gentlemen, of the oldest and the poorest actress in New York. I'm taking to her a belated Thanksgiving turkey."

"From the Fund?"

"No; from a big-hearted actor. Listen to this." The Angel drew from his pocket a letter and read aloud: "'Philadelphia, Nov. 28. To Old John of Gaunt, time honored Lancaster: Enclosed find five dollars to provide some poor actor with a turkey. I wish it were more. Sincerely, Gerald Griffin.' Isn't that a touch of the old-fashioned holiday spirit, gentlemen?"

"It is," said the first old timer. "Gerald should be thanked in print."

"Yes. Give it to THE MIRROR," said the second.

"Gerald might object," said the third.

"He might," said the Angel, "but give the story to THE MIRROR, gentlemen, and if Gerald objects you refer him to me. Refer him, gentlemen, to Old John of Gaunt."

NOTES OF NEW THEATRES.

The new theatre at North Adams, Mass., will be opened at the beginning of next season. Work on the structure will be started as soon as possible. The new playhouse will be in the rear of the new Richmond Hotel, now being built. The intention of the Richmond estate, represented by C. Q. Richmond, is to have a ground floor theatre that will compare favorably with any to be found in a city of the size of North Adams. The structure will be modern in every particular. The stage will be about half as large as the house itself. The seating capacity will be about 1,400. A practical manager will be secured to take charge of the house.

The new Auditorium at Norfolk, Neb., is rapidly approaching completion, and will open about Jan. 1. The size of the theatre is 60 x 100 feet and the seating capacity 800.

The new Fisher and Johnson Opera House, at Green Bay, Wis., is nearly completed, and is expected to be ready for opening in January.

Daniel Sully in The Parish Priest.

THE STOCK COMPANIES.

Benedict Arnold, a play by W. L. O'Brien, was produced by the Neill Stock company for the first time on any stage at the Metropolitan Theatre, Minneapolis, Nov. 27. A crowded house witnessed the premiere and gave the play cordial approval. The principal episode in the play is Arnold's treason and the arrest of Major John André. All the characters are historical. James Neill won a decided success as Major André, and strong hits were also made by Frank McVicars as General Washington, Benjamin Howard as Benedict Arnold, and Edythe Chapman as Faith Smith.

The personnel of the Neill Stock company on its Western tour under the direction of Charles Astor Parker will be as follows: James Neill, proprietor; Edwin H. Neill, business-manager; Edythe Chapman, Grace Mae Lamkin, Julia Dean, Lillian Andrews, Mabel Runge, Benjamin Howard, Emmett Shackelford, Frank McVicars, John W. Burton, George Bloomquest, J. W. Beckworth, and Robert Morris.

The Durban-Sheeler Stock company, at the Girard Avenue Theatre, Philadelphia, has met with an unusual degree of success this season. The management reports that this has been the most successful year from a box-office standpoint in the history of the theatre. Last week's production was Cumberland '61. The peculiar feature of this house lies in the popularity of each individual member of the company. So persistent are the patrons in following the career of the players that to cast them out of their usual line is considered by the audience to be a sacrilege, and such a procedure is usually resented. This fact, it will readily be seen, creates no little difficulty in adequately casting many of the plays. This week the company is to be seen in The Conquerors. Walter Edwards will assume the role of Eric von Rodeck and Alberta Gallatin that of Yvonne.

Max von Mitzel is the juvenile man of the Durban-Sheehan Stock company at the Girard Avenue Theatre, and no one else has held that position.

Ethel Browning was praised by the Philadelphia critics for her portrayal of Gracie Hackett in The Romany Rye with the Durban-Sheeler Stock company.

Ashley Miller has resigned from the Standard Theatre Stock company, Philadelphia, and is playing the leading male role in Such is Life.

The best bill the Valentine Stock company has given in Winnipeg was their production of Camille Nov. 20-25 at the Grand Theatre. Many first-nighters were present at the opening production. Jessie Bonstelle's Camille showed a close and intelligent study. Ed Mawson as Armand acted in a thoroughly finished manner. John Webster made an excellent Count de Varville. Madame Prudence was well taken by Kate Blancke. Anna Blancke was a pretty Nichette, and C. H. Fleming was a capable Gaston. Taming of the Shrew week of Nov. 27.

Manager M. J. Jacobs, of the Columbia Theatre Stock company, Newark, N. J., will present The County Fair as the Christmas attraction at the Columbia Theatre. Neil Burgess has been engaged for his original character of Abigail Prue

C. Blanche Rice closed with the Pike Stock company, Cincinnati, on Nov. 25, jumped to Mt. Vernon, N. Y., and played June in Blue Jeans on Nov. 27 with one rehearsal.

Edwin T. Emery closed an engagement of twelve weeks with the Thanhouser Stock company, Milwaukee, Nov. 26.

E. L. Duane, stage director of the Meffert Stock company, Louisville, Ky., has resigned from that organization and returned to New York. Frederick Bock succeeds him.

Edwin Arden has succeeded Ernest Hastings as leading man in the Dearborn Stock company, Chicago. Mr. Hastings will rejoin the Alcazar Stock company, in San Francisco, of which he was formerly a member.

Bart W. Wallace has recovered from his attack of rheumatism and will open with the Dearborn Theatre Stock company Dec. 10 in Alabama.

The Hopkins Stock company, Chicago, has in preparation for the holidays Cumberland '61 and The Power of the Press. The company is doing Aristocracy this week. It is no little task to jump from the rough soubrette in Pawn Ticket No. 210 to Diana in Aristocracy, yet May Hosmer played both roles as if she had acted them hundreds of times. Robert Wayne is back in the cast, after a much needed rest. Jane Holly is fast becoming a favorite, and her performance of Virginia in Aristocracy received much praise.

The Standard Theatre Stock company, Philadelphia, produced last week for the first time on any stage The Pulse of Chinatown. The play has little merit, and the elaborate stage settings and the conscientious work of the company were the features of the performance. Mortimer Snow had little to do but disguise himself half a dozen times, and he did that effectively. Charlotte Tittell agreeably surprised her numerous admirers by giving a splendid performnace of a German character part, doing wonders with poor material. Of the other characters the Chinese actors who were introduced in the play were the best, as they had an opportunity to be natural. The play did large business. This week The Pay Train is being produced.

Jane Kennark, leading woman of the Woodward Stock company, Kansas City, suffered a painful accident last Wednesday while playing in The Two Orphans. During the first act while being carried off the stage by two ruffians she fell and dislocated her knee, which necessitated her retirement from the cast for a time. Miss Kennark's role was taken by Inez Macauley, who played it without reading, surprising her fellow players by her quick study.

Lester Lonergan, Willard Curtis, and Seaman Barry have been added to the Cummings Stock, Toronto, Ont. Ralph Cummings has resigned from this company.

OBITUARY.

Robert Lee Carmichael, for several seasons musical director of Primrose and West's Minstrels, died at Salem, N. C., Nov. 27. Mr. Carmichael was born in Salem, and was thirty-seven years old. Some months ago his health failed and he went to Colorado in the hope that he would be benefited by the dry climate. He grew steadily worse, however, and by the advice of his physician returned home, reaching Salem two days before his death. Mr. Carmichael leaves a wife to whom he was married in New York last Spring. His funeral took place at Salem on Nov. 29.

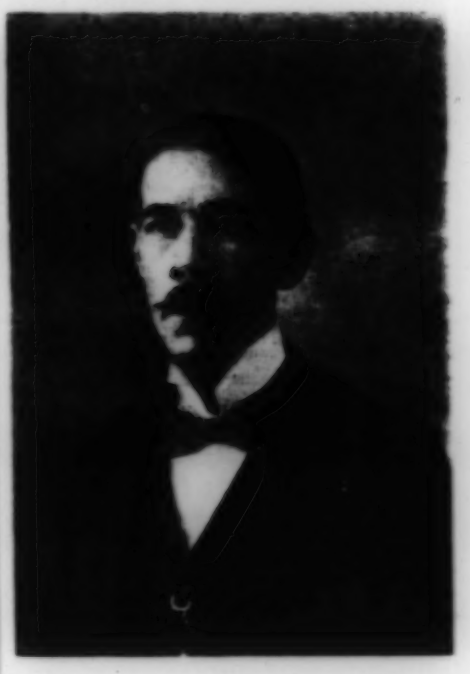
Malcolm Russell was instantly killed at Joblin, Ill., Nov. 22, by the accidental discharge of a revolver that he carried. Mr. Russell retired from the stage recently, going to Joblin in the interest of mining claims. He was formerly a member of Jefferson De Angelis', Lillian Russell's, and many other companies. He was thirty years old. The remains were taken to Zanesville, O., for burial. Mr. Russell leaves a mother and two sisters at Gambier, O.

J. B. Thorndyke, an old time variety agent, whose office was in Great Jones Street, died at Roselle, N. J., Nov. 28, of pneumonia. Ten years ago Mr. Thorndyke went to Europe, where he engaged in the agency business. He returned to America last year and lived in retirement. H was an old member of the Elks.

Benjamin W. Marshall, an old-time circus man, died of a complication of diseases at his home in Indianapolis, Ind., Nov. 26. He was formerly connected with the Barnum, Forepaugh, and Robinson shows.

Ray Simpson, manager of a dramatic agency in St. Louis, was shot and killed my an unknown man, in his office on Nov. 23. The murderer escaped.

GOSSIP OF THE TOWN.



John Queen, whose portrait appears above, entered the profession early in the eighties as a senior member of the World's Trio, Queen, Stowe and Randall, originators of the "trick cabin act." Later he was identified with the larger minstrel organizations, devoting his time to originating and producing marches, songs, dances, etc., with gratifying results. His ability as a comedian together with a natural Southern dialect, makes his services especially valuable to a minstrel company as an end man. Queen is also a talented writer, his "coon" songs being conspicuously successful. "Got Your Habits On" and "All Alone" are two of his latest efforts, both being featured by George Primrose, Lew Dockstader, Arthur Rigby, and others. This season Mr. Queen is doing the opposite end to Arthur Deming with John W. Vogel and Arthur Deming's Big Minstrels.

Victor Morley broke a blood vessel recently at Frostburg, Md., and was left behind by the Mittenthal Dramatic company. Manager Aubrey Mittenthal, however, summoned his brother, Sam Mittenthal, who has remained at Frostburg for a fortnight caring for Mr. Morley. Sam Mittenthal will take the invalid to Asheville, N. C., as soon as he is able to travel. Mr. Morley hopes to rejoin the company about Jan. 1.

Manager Charles H. Haystead, of Remember the Maine (Western), fell from a car platform at Duluth, Minn., on Nov. 26, and sprained an arm.

Hyberta Pryme's hat caught fire from a gas jet during a performance of A Hot Old Time, at the Butte, Mont., Opera House, on Nov. 24, and Miss Pryme narrowly escaped serious injury.

Burt Jordan is playing Con Grafton and introducing his specialty with much success in A Breach of Promise.

H. H. Whittin has gone ahead of Middaugh's Uncle Tom's Cabin. C. D. Henry has assumed the management of the company, which is playing to large business in New England.

Sanford and Merry's production of the English melodrama, Wicked London, was first performed in America at Paterson on Thanksgiving Day. It is said to be as good as The Wages of Sin. Both the cast and production were greatly praised by the local press, Harley Merry's scenery being worthy of special mention.

Jere Conkling has left the Clara Mathes company to join the Klimt-Hearn company for the rest of the season, opening in Lexington, Ky., Christmas week. He has also decided to change his name, and hereafter will be known as Sheridan Holmes.

Murray and Long, managers of London Life, have canceled two weeks of one-night stands in the East. Their attraction will resume its tour at Milwaukee, Dec. 11, playing the Litt circuit and going thence through the Northwest to the coast.

Mildred and Rouclere and their company jumped from Galveston, Texas, and reopened at Long Branch, N. J., Nov. 27, to a large house. McCloud and Melville join the company Dec. 4.

Richard A. Chapman has closed with Uncle Seth Haskins to play the heavy lead in Phil A. Kilfoil's The Signal of Liberty.

Ione Chamberlin has resigned from A Stranger in a Strange Land.

The infant son of Mr. and Mrs. Nelson Lewis was christened in Brooklyn on Nov. 26.

Frank F. Fisher and Inez Fowler (Regal Haven) were married at Hillsboro, Ohio, on Oct. 30.

The Bowery After Dark, under management of Samuel Blair, will open at the Star Theatre on Dec. 25.

Edwin P. Hilton, manager of The Gay Matinee Girl, who has been ill since last September, is convalescent, and hopes to put out his company in January. He desires to thank those who have written to him, though he has been unable as yet to reply. He is still at the Revere House, Chicago.

The At the White Horse Tavern company will rest during the week before Christmas in this city, reopening on Christmas Day in Detroit.

The Three Little Lambs company will spend the week before Christmas rehearsing in this city.

Proprietors Patrick, Reniger and Company, of Blue Jeans, gave the members of their company an enjoyable Thanksgiving banquet at Schenectady, N. Y.

Charles Morton and Etta M. Warren retired from the cast of A Temperance Town last week at Schenectady, N. Y.

ENGAGEMENTS.

Julian Magnus, as business-manager in advance of Make Way for the Ladies.

Frederick Guest, late of The Cherry Pickers, with William Morris for a leading part in The Adventure of Lady Ursula.

William Burress, to play the Baron in Little Red Riding Hood.

W. J. Dixon, Robert Gemp, Charles Cherry, Frank Blair, Matt Ott, Barney Williams, John Moore, Lillian Dix, Suzanne Hale, and Marrion Cherry, with Fanny Rice for A Wonderful Woman.

Martha Rudesill, with Robert Mantell, to play Mary Talbot in The Dagger and the Cross. Miss Rudesill assumed the part at short notice and has been highly complimented upon her success.

Herbert Denton, for Remember the Maine (Western), having resigned from An Easy Mark on Nov. 18, and replacing Alphonso Phillips.

For Dad in Harness: Otis B. Thayer, Kenneth Lee, Edward Wonn, Charles Avery, Robert Robson, Florance Elliott, Lilian Gerome Martin, Gertrude Chamberlain, and Beatrice McKenzie. William Henry Rudolph will direct the tour, and George P. Backus will go in advance, opening on Christmas Day.

Daniel Sully in The Parish Priest.

CURRENT AMUSEMENTS.

Week Ending December 9.

New York.

METROPOLIS (Third Ave. and 142d St.), ON THE SUWANEE RIVER.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), AL REEVES' BURLESQUE COMPANY.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), THE GIRL IN THE BARRACKS.
HARLEM MUSIC HALL (125th St. nr Seventh Ave.) THE BROADWAY BURLESQUERS.
MINER'S (125th St. nr. Lexington Ave.), VAUDEVILLE.
THE PALACE (58th St. bet. Lex. and Third Aves.,) CONTINUOUS VAUDEVILLE—1:30 to 11:30 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), PHILHARMONIC CONCERTS—Dec. 8, 9.
THE NEW YORK (Broadway and 45th St.). BIOGRAPH twice daily of the JEFFRIES-SHARKEY CONTEST.
CRITERION (Broadway and 44th St.), JULIA MARLOWE IN BARBARA FRIETCHIE—45 to 52 Times.
THE VICTORIA (Seventh Ave. and 42d St.), THE ROGERS BROTHERS IN WALL STREET—80 to 86 Times.
AMERICAN (Eighth Ave., 42d and 41st Sts.), CAVALLERIA RUSTICANA with first act of FIDELIO.
MURRAY HILL (Lexington Ave. and 41st St.), HENRY V. DONNELLY STOCK IN THE CHARITY BALL.
BROADWAY (Broadway and 41st St.), BEN HUR—7 to 14 Times.
EMPIRE (Broadway and 40th St.), JOHN DREW IN THE TYRANNY OF TEARS—95 to 102 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.),
THE CASINO (Broadway and 39th St.), ALICE NIELSEN IN THE SINGING GIRL—44 to 50 Times.
KNICKERBOCKER (Broadway and 38th St.), THE KENDALS IN THE ELDER MISS BLOSSOM—16 to 23 Times.
HERALD SQUARE, Broadway and 35th St., A GREEK SLAVE—8 to 15 Times.
GARRICK (35th St. East of Sixth Ave.), WILLIAM GILLETTE IN SHERLOCK HOLMES—30 to 36 Times.
KOSTER & BIAL'S (145 149 West 34th St.), 'ROUND NEW YORK IN 80 MINUTES—35 to 42 Times.
SCHLEY (112 West 34th St.), now building.
MANHATTAN (1205-1207 Broadway), ANNA HELD IN PAPA'S WIFE—25 to 29 Times.
THIRD AVENUE (Third Ave. and 31st St.), THE HEART OF CHICAGO.
BIJOU (1239 Broadway), MAY IRWIN IN SISTER MARY—41 to 47 Times.
WALLACK'S (Broadway and 30th St.), FRANK DANIELS IN THE AMEER—1 to 7 Times.
DALY'S (Broadway and 29th St.), THE MANŒUVERS OF JANE—10 to 17 Times.
WEBER & FIELDS' (Broadway and 29th St.), THE WHIRLWIND—77 to 84 Times—THE OTHER WAY—46 to 49 Times BARBARA FIDGETY Announced for Dec. 7
COMIQUE (Broadway and 29th St.), BOTTY DOTTY—1 to 12 Times.
FIFTH AVENUE (Broadway and 28th St.), MRS FISKE IN BECKY SHARP—98 to 100 Times.
THE GARDEN (Madison Ave. and 27th St.), RICHARD MANSFIELD IN CYRANO DE BERGERAC—16 to 22 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), SIX DAY CYCLE RACE.
MINER'S (212-214 Eighth Ave.), BRYANT AND WATSON'S AUSTRALIAN BURLESQUERS.
MADISON SQUARE (24th St. nr. Broadway), MAKE WAY FOR THE LADIES—25 to 32 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), ANNIE RUSSELL IN MISS HOBBS—101 to 108 Times.
EDEN MUSEE (23d St. nr. sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M to 11:30 P M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), JAMES O'NEILL IN THE MUSKETEERS.
IRVING PLACE (Southwest cor. 15th St.), DRAMA AND COMEDY IN GERMAN.
FOURTEENTH ST (14th St. nr. Sixth Ave.), THE DAIRY FARM—69 to 66 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), WAY DOWN EAST—36 to 38 Times.
TONY PASTOR'S (Tammany Building, 14th St.) CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (126-132 East 14th St.), HURLY BURLY.
STAR (Broadway and 13th St.), KIDNAPPED IN NEW YORK.
GERMANIA (14a East 9th St.), THE RENEMANN COMPANY IN GERMAN REPERTOIRE.
LONDON (235-237 Bowery), LITTLE EGYPT BURLESQUERS.
PEOPLE'S (199-203 Bowery), THE HEBREW DRAMA.
MINER'S (165-169 Bowery), THE ROYAL BURLESQUERS.
THALIA (46 48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.). Closed.
PARK (288 Fulton St.), STANDARD OPERA COMPANY IN ERMINIE.
HYDE & BEHMAN'S (346-352 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), VAUDEVILLE.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), THE HANLONS IN SUPERBA.
UNIQUE (194-196 Grand St.), THE TUXEDO CLUB.
EAGLE (Grand Ave. and Fulton St.), WICKED LONDON.
THE AMPHION (427-441 Bedford Ave.), THOMAS Q. SEABROOKE IN WHO KILLED COCK ROBIN.
STAR (391-395 Jay St., nr. Fulton St.), ROBERT MANCHESTER'S CRACKER JACKS.
EMPIRE (101-107 South 6th St.), WEBER'S PARISIAN WIDOWS.
COLUMBIA (Washington, Tillary and Adams Sts.), DENMAN THOMPSON IN THE OLD HOMESTEAD.
GAYETY (Broadway and Middleton st., SECRET SERVICE.
LYCEUM (Montrose Ave. and Leonard St.), THE LOST PARADISE.
BIJOU (Smith and Livingston Sts.), CHAUNCEY OLCOTT IN A ROMANCE OF ATHLONE—2d Week.
MONTAUK (565-567 Fulton St.), W. H. CRANE IN A RICH MAN'S SON—46 plus 4 to 6 Times.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

AT THE THEATRES.

Herald Square—A Greek Slave.

Musical comedy in two acts, book by Owen Hall; lyrics by Harry Greenbank and Adrian Ross, and music by Sidney Jones and Lionel Monckton. Produced Nov. 28.

Antonia	Kate Michelena
Melanopis	Marion Singer
Circe	Ethel Brougham
Lucinea	Ines Rae
Flavia	Adine Bouvier
Tullia	Miltie Atherton
Cornelia	Minnie Halsey
Iris	Minnie Ashley
Diomed	Hugh Chilvers
Heliodorus	Richard Carle
Archias	Albert A. Parr
Manlius	W. H. Thompson
Sillius	William Maitland
Lollius	Ole Norman
Curius	Arthur Stanford
Marcus Pomponius	Herbert Sparling
Maia	Dorothy Morton

At the Herald Square Theatre last Tuesday evening, before a large audience, F. C. Whitney produced, for the first time in this country, the two-act musical comedy, A Greek Slave, that was originally presented at Daly's Theatre, London, last season, under the direction of George Edwardes.

As with most recent English musical plays, A Greek Slave owes its existence to a small army of authors. Owen Hall wrote the book; Harry Greenbank and Adrian Ross did the lyrics, and the score was the work of Sidney Jones and Lionel Monckton, the latter being credited on the programme with "additional numbers," which were not specified.

The joint product of this bevy of brains proved to be an agreeable entertainment, albeit not so enjoyable as some of its predecessors. Mr. Hall's plot is slender, yet a pretty trifle. Its action takes place in Rome in the first century. The noble lady, Antonia, is lovelorn and seeks the soothsayer Heliodorus to learn as to her amatory prospects. At the same time Marcus Pomponius, the prefect of Rome, who loves Antonia, has employed the soothsayer to aid his suit. Heliodorus and Maia, his daughter, who is his assistant, tells Antonia that she is loved by the god Eros, and arranges to palm off a statue of the god as the real article, Pomponius being in the secret. Now, Maia is in love with Diomed, a Greek slave, who posed for the statue, and to part them Heliodorus sends Diomed, instead of the statue, to Antonia. But Diomed, though ardently worshipped by Antonia, has no heart but for Maia, and on the feast of the Saturnalia, when the slaves and their masters change places, the ruse is explained and the soothsayer's daughter wins the Greek slave. This story, it must be said, is not narrated very clearly nor connectedly, and there is a lack of humorous lines and situations.

The musical numbers are the best feature of the comedy. There is an unusually large number of them, and all are pretty. Most of the airs are simple, yet graceful, rhythmic and catchy. The more pretentious portions of the score, notably Dorothy Morton's solo, with flute obligato, in the second act, are excellent. The lyrics are all cleverly done, the best of them being "The Lost Pleiad," "The Naughty Gird," and "The Saturnalia." With these points in its favor, therefore, there is no reason why, if properly rendered, A Greek Slave should not duplicate here the favor won in London. Unfortunately, however, the present cast, with one notable exception, is hardly an adequate one.

The exception referred to is Minnie Ashley, who had the role of Iris. It may be said without exagerration that Miss Ashley made a genuine, spontaneous success, the like of which seldom has been seen here. Miss Ashley had no previous reputation, nor advance heralding to assist her. She was practically unknown to most of those present: yet she won her way straight to the hearts of the audience, and walked, or rather, danced off with the laurels of the evening. There was every reason for this success, for Miss Ashley is a daintily charming young woman. Possessed of a lithe, slender figure, a pretty face and rich, dark eyes, she added to these advantages a grace of carriage in which the principles of Delsarte were exemplified and a spritelike manner and a coy, roguish expression that were bewitching. Her singing voice is thin, but pleasant, and her enunciation is distinct. Her dances were indeed poems of motion, and she received so many encores that the performance was lengthened half an hour.

Dorothy Morton had the prima donna role of Maia, and was featured on the programme. Her splendid voice rendered admirably the vocal numbers allotted her, and in this respect her work was keenly enjoyable. She was unable, however, to give the requisite vivacity and distinction to the part.

Albert A. Parr, who played Archias, had a manly, unaffected bearing and a fine voice, and one wished that he had greater opportunities. Richard Carle, as Heliodorus, had the leading comedy role, which needed a comedian of greater ability than Mr. Carle has yet evidenced. His lines had been steeped, apparently, by himself, in unfunny Broadway slang, which could be dispensed with to advantage.

Herbert Sparling proved fairly effective as the comedy Prefect. Hugh Chilvers, as Diomed, the title part, displayed a good voice and a self conscious and satisfied manner. Kate Michelena sang well as Antonia, and Marion Singer had but little chance as Melanopis. Adine Bouvier commanded attention in the small role of Flavia. The other roles do not call for comment, and the chorus, both vocally and physically, might be improved upon. The scenery, presumably that used in the London production, was handsome, but showed signs of wear. The costumes were pretty.

On the whole, there is much that is pleasing in A Greek Slave, and it should draw good audiences during its stay at the Herald Square. To see Minnie Ashley is alone worth the price of admission.

Empire—Osbern and Ursyne.

Play in three acts by John Oliver Hobbes. Produced Nov. 28.

Hugh	Carl Ekstrom
Osbern	Frederick G. Lewis
Eadric	Cecil Blount de Mille
The Abbot	Francis T. S. Powell
Count Geoffrey	Westropp Saunders
Ursyne	Florence Kahn
Arlette	Katharine J. Black
Cecily	Josephine Gautier
Maurice	Meta Rogers
Jacqueline	Florence Wickliffe
Blanche	Anna O'Ryan
Henry	Ralph Yoerg
Alan	James McKean

At the Empire Theatre there was presented, last Tuesday afternoon, for the first time, a three-act play Osbern and Ursyne, by John Oliver Hobbes (Mrs. Craigie). The cast was composed of alumni and senior students of the American Academy of the Dramatic Arts, and there was a large audience excusably expectant that somewhat worthy of attention should be vouchsafed by a writer of the cleverness of Mrs. Craigie. The disappointment in this respect was complete.

Though programmed as a "romantic play," Osbern and Ursyne is a maudlin and morbid string of ancient dramatic material, uninspired platitudes and singularly hopeless construction. The action occurs in the year 1098 at Count Geoffrey's castle in England. An especially uncomfortable young woman, Ursyne, broods over the reported death of Hugh, Earl of Cariol, being much beloved meantime by a delirious rhymester, Osbern, whom she ruthlessly spurns, preferring that her soul should go forth into the vague beyond there to seek the presumably responsive spirit of the alleged late Hugh. So she sits in the twilight and moons about constancy and the vanity of mere earthly things, and Osbern doesn't like it a bit. And then Hugh turns up in excellent preservation. It develops that he is not in love with Ursyne after all, but with her little cousin, Arlette, who takes matters much less seriously. Arlette, however, worships the bold Saxon, Eadric, and so there is much trouble, more especially since Eadric is unpopular with the Count and his retainers. The wild Osbern, of course, cherishes a grudge against Hugh, and improves the earliest opportunity to stab him to the death. Hugh's body being found, suspicion naturally rests upon Eadric, as Arlette's favored wooer, and the Saxon is going to be drawn and quartered when Osbern appears and confesses the crime. So Ursyne comes along, fatally stabs Osbern, and dies for no especial reason in his arms.

The work has small dramatic value, and as a literary achievement is no way extraordinary, except perhaps as an instance of the great thought and time that sometimes is spent on a subject utterly hopeless.

Florence Kahn, as Ursyne, gave a remarkable performance, an unusual display of temperamental acting, exceedingly well conceived and most admirably sustained. The strange, uncanny moods of the hapless girl were pictured with stirring realism, the weird minor keynote of the character struck fairly at the outset was held unfalteringly to the end, and the fine voice of the actress was heard to the best advantage. Strikingly resembling a Henner picture, Miss Kahn's every pose, gesture or expression bespoke more eloquently than did the lines the miserableness of Ursyne, and went to make up a very memorable portrayal.

Frederick G. Lewis gave a creditable performance as the luckless Osbern, and Katherine J. Black was pretty and graceful as the lovable Arlette, lovable because she at least did not bother about disembodied spirits, or transmuted souls, or whether life was worth living, or anything like that, but just loved her lover with an honest, hearty love, and ate three square meals a day as the right sort of girl should do. The other players were more orless overcome by the sheer ponderonsness of the task in hand, and one might hardly blame them for that.

The single scene, an early English interior, was very pretty, and the stage was managed with skill.

Broadway—Ben-Hur.

Melodrama in prelude and six acts by William Young. Produced Nov. 29.

Ben-Hur	Edward Morgan
Messala	W. S. Hart
Simonides	Henry Lee
Arrius	Edmund Collier
Balthasar	Frank Mordaunt
Ilderim	Emmett Corrigan
Malluch	Frederick Truesdell
Hortator	Charles J. Wilson
Metellus	William Frederic
Drusus	Paul Gerson
Gaspar	F. S. Thorpe
Melchior	Charles J. Wilson
Cecilius	Henry Devere
Sanballat	Robert Mansfield
Khaled	Charles Craig
Centurion	Henry Montrose
Officer of the Galley	William Ford
Esther	Gretchen Lyons
Iras	Corona Riccardo
Mother of Hur	Mabel Bert
Tirzah	Adeline Adler
Amrah	Mary Shaw

The long-heralded dramatic arrangement of General Lew Wallace's novel, "Ben-Hur," adapted for the stage in a prelude, six acts and fourteen scenes by William Young, was presented on Nov. 29 at the Broadway Theatre, and was received with enthusiasm by a crowded house.

Mr. Young has followed the story faithfully. A prelude shows the meeting of the wise men in the desert and the appearance of the Star of Bethlehem. The first act presents the Palace of Hur in Jerusalem, the quarrel of Ben-Hur and Messala, and the arrest of Ben-Hur for the supposed attempt to murder Gratus, Ben-Hur being sent away to the galleys and his mother and sister to prison at Messala's behest. The second act introduces the hero as a galley slave, and winds up with the wreck of the galley in battle and the rescue of the Roman Arrius by Ben-Hur. Act three opens at the house of Simonides in Antioch, Ben-Hur coming to his father's old servant in hope to find some trace of the mother and sister, whom he has not seen for years. Then in the Grove of Daphne, Ben-Hur meets his old enemy, Messala, learns that Messala is to ride in the approaching chariot race, and volunteers to drive in the race the horses of the Sheik Ilderim.

The scene changes to the Fountain of Castalia, where Ben-Hur encounters the Egyptian wise man, Balthasar, and his daughter, Iras, guests of Ilderim. Next at Ilderim's tents are shown the preparations for the race and the amorous advances of the wily Iras, the latter being continued later at moonlight by the lake, where Simonides and his daughter, Esther, see Ben-Hur in the arms of Iras. Act five begins outside the circus in Antioch, where Ben-Hur scorns Iras, having discovered that he loves Esther more, and Iras sets up a flirtation with Messala. Then comes the scene in the arena, where Ben-Hur vanquishes Messala in the chariot race. The last act opens at the Palace of Hur in Jerusalem. Here Ben-Hur learns from the servant, Amrah, that his mother and sister are lepers, and he sets out to find them, having seen for himself the miracles of healing that the Christ has performed. Here, too, he spurns Iras, who reappears as the emissary of Messala. The next scene shows Ben-Hur in the Vale of Hinnom where, exhausted in searching, he falls asleep upon a rock, and the mother and sister, guided by Amrah, pass on their way to be healed. A vision shows him the miracle of the healing of lepers, and the final picture presents Mount Olivet where, amid a great throng, Ben-Hur sees the beloved ones cleansed, Esther joins him, and all are reunited.

The production must be considered chiefly as a spectacle, and as such it is noteworthy. Each succeeding stage picture was received with enthusiastic applause. The two scenes that had been advertised most industriously—the meeting of the wise men, and the chariot race—deserved far less praise than the panorama of Jerusalem of the first act, the interior of the Roman galley, the realistic night view of the open sea after the battle, the moonlight glimpse of the lake, the groves of Antioch, or the several picturesque Oriental interiors. These were very effective examples of scene painting. The meeting of the wise men brought forward, too, a capital night scene, but its principal feature, the Star of Bethlehem, was disappointing. The chariot race was a rearrangement of the old treadmill device used in The County Fair, and the braces that held horses and chariots were painfully obvious. The best part of the race scene was the swiftly moving panorama of the arena at the back and sides, an uncommonly well-managed illusion. To Ernest Albert and Ernest Gros, the scene painters, unlimited credit is due.

Mr. Young's play is of fair melodramatic quality. He has accomplished a very large contract with considerable skill, but he has put in a great deal of needless talk, and has left out several items of no small importance. The quarrel between Ben-Hur and Messala ends all too abruptly, Messala taking mortal offense almost before any one knew that a quarrel was on. The good old melodramatic device of the refusal of the proffered hand would help the scene, and General Wallace employed it in his novel. Ben-Hur's affection for Esther is indicated not at all until long after its indication might have strengthened the episodes in which she and Iras are concerned, Esther's character being weakened sadly thereby, and Ben-Hur's little lapses with Iras looking like real love affairs, for the reason that no other attachment had been shown. The last act certainly should be changed to eliminate the vision of Ben-Hur as he sleeps in the Vale of Hinnom, for by this is lost the surprise and effect of the closing picture, a practical repetition of the vision. Ben-Hur should fall asleep as at present, and then the scene should change to Mount Olivet, he entering just in time to see the cleansing of the lepers, and to greet them after the miracle is performed to the accompaniment of the chorus. Such an arrangement would save the picture of Mount Olivet until the end, and not impair its effect by the foretaste in the vision scene.

Edward Morgan, in the title part, was distinctly successful. He made Ben-Hur a handsome, engaging young man, realizing the mild strength of the book character, and assisting it materially by his own peculiar suggestion of reserve force. The least impressive part of Mr. Morgan's work was the strange habit that he has of shaking his legs persistently; the best part of it was that he wisely ignored General Wallace's description of Ben-Hur, which contemplates a light moustache and a short, brown beard. Emmett Corrigan, with an excellent make-up, offered a capital impersonation of the Sheik Ilderim, playing in dignified and impressive style. Henry Lee as the racked and tortured Simonides, compelled always to be carried about, contrived to accomplish wonders with a role that might easily have been insufferably monotonous. Frederick Truesdell contributed a fine picture as the faithful Malluch, set to watch Ben-Hur, having few lines to speak, yet being almost continually on the stage and handling the difficult task with skill and taste. Edmund Collier and Frank Mordaunt gave able sketches as Arrius and Balthasar. W. S. Hart was a fine looking but somewhat ungraceful Messala. Paul Gerson was an acceptable Drusus, and the lesser male roles were played in fair fashion, more than one, however, in a very modern way.

Mary Shaw took the acting honors among the women by a fine performance as the devoted servant, Amrah. Gretchen Lyons was a sweet, pleasing Esther; Corona Riccardo was a stunning and spirited Iras; Mabel Bert gave an excellent portrayal of Ben-Hur's mother, and Adeline Adler was equal to the role of his sister.

The stage direction of Ben Teal was deserving of praise in view of the proportions of the work. The supernumeraries and dancers were well drilled, but the detachment of the Roman army that appeared at intervals hardly was calculated to inspire terror, or even awe.

The women wore some beautiful Oriental dresses, and the costuming of the entire company was handsome. Edgar Stillman Kelley contributed the incidental music, which at moments rose to fair quality, but was usually uneventful.

The horses, camel and dromedary involved enacted their several roles with credit to themselves and their nerves.

Irving Place—Hof Gunst.

Comedy in four acts by Thilo von Trotha. Produced Nov. 30.

Der Furst	Paul Faber
Die Furstin Mutter	Wilhelmine Schluter
Prinzessin Elisabeth	Ada Merito
Excellency Von Malten	Franz Kierschner
Excellency Von Buchen	Marie Kierschner
Von Roden	Carl Bender
Excellency Von Buchen	George Le Bret
Von Hellmuth	Eugen Hohenwarth
Grafin Birkenfeld	Meta Buenger
Baron Hohenstein	A. Meyer-Eigen
Vicky	Emmy Schroth
Baroness Hertha Wallberg	Marie Reichardt
Leo Von Halden	Gustav Olmar
Fraulein Stern	Auguste Burmester
Stabel	Semmy Herzmann
Hofdame	Marie Corti
Lakaien	Jacques Larian
	Carl Frischer
Zofe	Frida Brandt

Hof Gunst (Court Favor), by Thilo von Trotha, was given its first American presentation at the Irving Place Theatre on Nov. 30. It is a production of the Madame Sans Gene type, divested of the historical feature and with the comedy element emphasized.

The play was becomingly staged by Director Conried, and a very large Thanksgiving audience was present to enjoy both the comedy and the acting. Vicky, a hoydenish, warm hearted young person, lives at Castle Hohenstein with her father, the baron. Her dogs and ponies are her companions. She rides, tramps, swims as she likes, and her life is very unlike that of the ordinary young girl. She grows up to be an unusual young woman, and Lieutenant von Halden, who has known her from childhood, learns to love her and tells her so. This distresses Vicky, and she declines to marry him because she does not love him. Vicky's aunt, the Countess Birkenfeld, then proposes to take the young girl to court. She is duly presented, and her fresh and artless manner make such a favorable impression on the dowager princess that she is appointed lady-in-waiting.

It is while attempting to bring about a reconciliation between the prince and his cousin, Princess Elizabeth, that she is suspected of carrying on an intrigue with the prince. For this suspected offense she is dismissed from court. She goes back to her father. The prince and his cousin marry, and Von Halden is dispatched to Castle Hohenstein to inform Vicky of her rehabilitation at court. Von Halden renews his suit and is accepted.

Emmy Schroth as Vicky did the evening's hard work, her part demanding an almost constant presence on the stage. Her spontaneity and sincerity were rewarded by many calls. Ada Merito reappeared in the small but graceful part of the Princess Elizabeth and played it with her usual good taste. Wilhelmine Schlüter, George Le Bret, A. Meyer-Eigen, and Gustav Olmar were particularly able and contributed largely to the evening's success.

Wallack's—The Ameer.

Comic opera in three acts; book by Fred M. Ranken and Kirke La Shelle; music by Victor Herbert. Produced Dec. 4.

Ife Khan	Frank Daniels
Heezabard	W. F. Rochester
Cracksmile	William Corliss
Blakjak	Will Danforth
Ralph Winston	George Devoll
Knifem	J. J. Martin
Silkem	Frank Rainger
Lieutenant	Sadie Emmons
Benjaboo	Harry L. Arthur
A Weaver	Robert Dellus
A Dyer	Howard Lawrence
Constance	Helen Redmond
Fanny	Norma Kopp
Mirzah	Kate Uart
Sereza	Mae Emmons
Nana	Jane Mandeville
Ayali	Virginia Karroll
A Dressmaker	Tennie Leslie

Frank Daniels and his opera company came back to town last evening and were enthusiastically greeted at Wallack's Theatre by a very large audience. They brought with them a new three-act comic opera, The Ameer, for which Fred M. Ranken and Kirke La Shelle had written the book, and Victor Herbert had composed the music. The opera was first produced at Scranton, Pa., on Oct. 9, and it had been favorably regarded in other cities before Mr. Daniels tried it in Broadway.

The opera sets forth the troubles besetting Ife Khan, Ameer of Afghanistan, who is compelled by the British Government to pay an annual tax of one million rupees. This sum he has raised for ten years by taking unto himself each year a rich wife, but the supply of wealthy maidens having run low in Afghanistan he selects an American heiress for No. 11. She is delayed, however, en route and the Ameer is terrified lest she fail to arrive before the payment is due, a mischance which should mean his dethronement. He has a bad brother, too, who pretends to the throne, and is all the time trying little playful plans to put the anxious Ameer out of the way, in the necessity for maintaining a public fund the Ameer and his Lord Chamberlain, Heezaburd, have organized a bureau of crime whic' headed by Blakjak, an especially dreadful brig nd, commits sundry depredations on private property under the firm name of Cut and Slash. Blakjak, however, doesn't know that his employers are more than common business men. Heezaburd hears that a large consignment of gold is on its way through the mountains, destined for the Viceroy of India, and he thinks it would be nice for Blakjak to corral the gold. Confiding this inspiration to Blakjak, the Chamberlain is amazed to learn that the brigand has been offered some 5,000,000 rupees by the bad brother to assassinate the Ameer.

The American heiress, Constance, and her friend, Fanny, have arrived by this time, and it develops that Constance has fallen in love with Captain Ralph Winston, of the British Guards, while the Ameer is hounded by Mirzah, an eligible Afghan lady, who wants to marry him but whom he doesn't like. Difficulties piling up about him, the Ameer becomes afraid to go out of his palace, and resolves to assume the disguise of a brigand in order that he may take the air without fear of molestation. This, though, leads to further woe, since Blakjak, on the warpath, mistakes the Ameer for a professional rival and marches him off a prisoner. Then the gold train is reported near, and Blakjak insists that his prisoner shall head the capturing party, which has no sooner secured the treasure than it is taken into camp by Ralph and his British troopers. Constance has not yet made herself known to the Ameer, but Ralph, of course, gets the idea that she means to wed the sorry sovereign, and here starts another complication, made more so by the fact that the terrible Blakjak has fallen in love with Fanny.

The last act occurs on the day when the annual tax is due. Ralph, in behalf of his government, demands the sum and the Ameer is in a bad way. He still awaits his golden girl. Beset all around, he changes clothes with his court fool and puts the fool in to rule, but the fool loses nerve and resumes clown's garb, which offers two fools in evidence. Ralph demands to know which is the Ameer, when Mirzah carelessly betrays the secret and the Ameer has to accept her as his bride in order to save his throne. Ralph is betrothed to Constance, and Blakjak to Fanny, who undertakes to reform the brigand.

The larger share of this quite delectable comic opera story is delivered in the opening act, and the residue is interspersed generously, even lavishly, by displays of Mr. Daniels' own especial brand of humor, which is mostly very good humor and thoroughly enjoyable. The book is in no way surprising. The lyrics are nearly all good, occasionally very clever indeed, but the dialogue is seldom hilarious. But Mr. Daniels pervades much of each, and whatever he does is sure to manufacture merriment. He cannot help being funny. There is no doubt that if he were to recite "Thanatopsis" or "The Dreams of Eugene Aram," those baleful matters would take on the phase of mirth. And so, whenever he is on the stage, The Ameer looms large in laughter and plot, lyric or dialogue go by the board.

The comedian's support was generally excellent. Helen Redmond, of course, sang sweetly and looked surpassing well as Constance, and so did Norma Kopp as Fanny, and Kate Uart as Mirzah. George Devoll, a good-looking young man, sang the leading tenor role, Ralph, with considerable success. He has a sweet voice, which is at its best when he doesn't try to force it. W. F. Rochester as the Chamberlain and William Corliss as the court fool, were thoroughly up to their roles, and Will Danforth scored his regulation hit as the sturdy brigand. The other roles were well acted and well sung.

The chorus was worthy of especial note. No better has been heard here in comic opera, no stronger in voices, male and female, not to mention comely appearance. They sang with a will and skill that was delightful, and they were the only opera chorus of any kind heard here in recent years that never failed to beat out the band in volume of sound, which was assuredly as it should be. One doesn't go to an opera to hear an orchestra that drowns the voices, yet that is just what one usually has to endure. Mr. Daniels is to be heartily congratulated on that real chorus—and he should put their names on the programme. They deserve it.

Victor Herbert's score proved to be somewhat better than the libretto and altogether enjoyable, as his scores are wont to be. The costumes were very pretty, the scenery was excellent, and so was the stage-management.

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THE NEW YORK DRAMATIC MIRROR, - - 1432 Broadway, N. Y.

Star—Kidnapped in New York.

Melodrama in four acts, by Howard Hall. Produced Dec. 4.

Mr. Dooley	Barney Gilmore
Arthur Bevingway	George Leslie
Sig. Mazzeotti	C. W. Goodrich
Giovania	Charles Hayne
John Clark	Rowland Wallace
Jake	A. N. Drew
Schlitzwurst	A. R. Forsyth
Henry Brandon	Robert Wilson
Mr. Newman	E. A. Kelly
Park Policeman	W. Scott
Mary Menton	Henriette Browne
Birdie Bolen	Mina Shirley
Mrs. Clark	Alice Endres
Mother Higgins	Mary Burt
Crullers	Lillian Shirley
Baby Clark	Baby Bessie Burt

An audience of good size was drawn to the Star Theatre last evening to see the first presentation here of Howard Hall's four-act melodrama, Kidnapped in New York, in which Barney Gilmore, late of the team of Gilmore and Leonard, is starring.

Kidnapped in New York is founded upon the abduction of little Marion Clark, which sent the yellow journals into paroxysms of big rewards and bigger headlines a few months ago.

Mr. Hall has taken a playwright's license and departed from history to a considerable extent. The arch-villain of the play is one Mazzeotti, "the King of Kidnappers," who was a thief before he took to child-stealing. He has as confederate a bold, bad adventuress named Birdie Bolen. The daughter of a man who has been sent to prison for a robbery committed by Mazzeotti has been acting, under her assumed name, as governess to Baby Clark. Mazzeotti gets her discharged by exposing her identity to Mr. Clark, and the bold bad Birdie is installed in her stead. The kidnapping is accomplished and the child is taken to the kidnapper's den. She is rescued therefrom by Mr. Dooley, an Irish-American newspaper man, detective, yacht owner and general friend of everybody, except the villain and villainess. Not only does Mr. Dooley rescue Baby Clark, but he proves Mazzeotti guilty of the robbery. Henry Brandon, who was imprisoned for it, is released vindicated, and Mr. Dooley marries his daughter, with whom he has been in love all along.

This story is unfolded in the proper melodramatic style, and undoubtedly pleased the audience. Truth being stranger than fiction, the play would have been less conventional and more interesting had the facts in the case been adhered to more closely.

Mr. Gilmore has an agreeable, warm hearted manner that makes his audiences like him. He has not and probably does not claim any large share of dramatic ability. The part suits him, however, being mostly a humorous one, and he was satisfactory in it.

Probably the best member of the supporting company was Henriette Browne, who played Mary Brandon with considerable feeling and good taste. Among the others mention might be made of Alice Endres, Rowland Wallace, George Leslie, and Lillian Shirley. Bessie Burt, who played Baby Clark, did surprisingly well in an unusually long child's part. Specialties by George Leslie, Lillian Shirley, and De Veaux and De Veaux made hits.

West's Minstrels are underlined.

American—Cavalleria Rusticana and Fidelio.

A double bill, consisting of the first act of Beethoven's Fidelio and Mascagni's Cavalleria Rusticana, was presented last night at the American Theatre by the Castle Square Opera company. The combination of the two well-known works formed a very delightful programme; and the contrast between the old fashioned style of Fidelio and the vigorous, romantic style of the newer opera was interesting as well as pleasing.

Cavalleria Rusticana, usually presented in connection with a Gilbert and Sullivan opera, was if anything, more effective last night when heard with the melodious and harmonious Fidelio. It was admirably sung by the company, the principals all being satisfactorily cast and the chorus having splendid opportunities, especially in the prayer, to display its strength and artistic quality. Barron Berthald, as Turiddu, sang with his accustomed spirit and artistic finish. The Alfio of Harry Luckstone was praiseworthy, both musically and dramatically. Selma Kronold as Santuzza sang and acted splendidly, with a power that moved the audience to many vigorous bursts of applause. Bernice Holmes was very pleasing as Lola. Her rendering of her entrance song was perhaps the best bit of work that she has done this season. Della Niven, as Lucia, made a very good impression.

In the title-role of Fidelio Mary Linck achieved a great success. Her voice is well suited to the part, and her performance last night was altogether worthy of commendation. Marie Mattfeld as Marcellina, sang in a brilliant manner and acted with much vivacity. Clinton Elder sang the role of Jacquino with feeling. W. H. Clark was a powerful Rocco, vocally and dramatically, and William Mertens was a very satisfactory Pizzaro. Both operas were well mounted, and the stage-management was excellent.

Grand Opera House—The Musketeers.

Liebler and Company's production of Sydney Grundy's The Musketeers, with James O'Neill as D'Artagnan, drew a large audience at the Grand Opera House last evening. Of Mr. O'Neill's fine virile portrayal of the daring young Gascon there is nothing to add to THE MIRROR's review of his performance of the part at the Broadway Theatre last Spring. He realizes the character almost perfectly, and won prolonged applause and frequent curtain calls.

Of uncommon excellence was Mr. O'Neill's supporting company. Maude Odell, as Miladi, was intensely forceful and passionate, and depicted the adventurers with unerring skill. Gertrude Bennett made a beautiful and capable Constance. Her work was at all times well judged and effective and her success was emphatic. Nora O'Brien, as Anne of Austria, made a truly queenly figure, and acted with much ability.

Edmund Breese gave a well-studied finished portraiture of the crafty Richelieu and also played the Stranger in the prologue successfully. Athos, Porthos and Aramis were played respectively by Jefferson Lloyd, John W. Thompson, and Mark Ellsworth, who made an excellent trio of swashbucklers. Arthur Garrels was satisfactory as Louis XIII. Jacques Kruger was amusing as Bonacieux and the inn keeper. George A. D. Johnson made a praiseworthy Duke of Buckingham. Other roles were well taken by J. A. Nunn, Claude Gilbert, Hugh Cameron, Edward Thomas, Edgar Forrest, and others. The scenery and costumes were the same used at the Broadway, making fine stage pictures. Sporting Life will be the bill next week.

Murray Hill—The Charity Ball.

Rarely has the Donnelly Stock company appeared to better advantage than it did on Monday night in the performance of The Charity Ball. The house was almost filled; and the audience, largely composed of the rising generation of playgoers, grew as enthusiastic over the drama as did the audience that witnessed its first production on the New York stage.

Ralph Stuart, as John Van Buren, looked the part and acted it with dignity and feeling. Thomas Coleman, a trifle too melodramatic, was yet pleasing as Dick Van Buren. Walter Allen was in his most energetic mood in the character of Alec Robinson; William Redmund was a humorous and lovable Judge Knox; Charles D. Waldron a capital Cruger, and Edwin Nicander a very satisfactory Betts. A word of praise must be said for the acting of Willie Lambert, who, as Cain, was natural, distinct in speech, and thoroughly in the character.

Hannah May Ingham has never been more attractive than she was in the role of Ann Cruger. Dorothy Donnelly was admirable, save for an occasional lapse in the matter of enunciation, as Phyllis Lee. Mrs. Thomas Barry gave a sympathetic portrayal of Mrs. Van Buren; Georgia Welles added to her laurels by her impersonation of Bess, and Grace Huntington was a graceful and polished Mrs. De Peyster. Herbert O'Connor, Andrew Stephens, and Virginia Donner were very satisfactory in their limited roles. Next week, The Girl I Left Behind Me.

Third Avenue—The Heart of Chicago.

Lincoln J. Carter's sensational melodrama, The Heart of Chicago, was presented on Monday evening at the Third Avenue Theatre, before the customary appreciative audience. The play was mounted in an unusually elaborate manner, and the mechanical effects used in the conflagration scene, and the drawbridge and locomotive scenes were surprising enough to win tumultuous applause.

The acting was commendable, each part being well played and the stage management was excellent. Edgar W. Murray as Edward Coleman, W. A. Tulley as John Ames, W. H. Evarts as Bradley, and John P. MacSweeny as McFadden, each and all made good impressions.

Fannie Argyle-Ogden was an attractive Emily Coleman, Vera Hamilton an artistic Kittie, and Lillian Keene a very satisfactory Eugenie. The other characters were in capable hands. Next week, Shannon of the Sixth.

Metropolis—On the Suwanee River.

On the Suwanee River, a story of Southern life and people, is the attraction for the week at the Metropolis Theatre. The play is one of the most interesting of its class. Stella Mayhew is the leading figure in the company.

At Other Playhouses.

CASINO.—The one hundredth performance of The Singing Girl will be marked with a souvenir on the evening of Dec. 22.

FIFTH AVENUE.—Mrs. Fiske continues to very large audiences in Becky Sharp, the one hundredth performance of which at this theatre will be given on Saturday night.

EMPIRE.—The Tyranny of Tears continues.

CRITERION.—The fiftieth performance of Barbara Freitchie is announced to be given on Dec. 11.

FOURTEENTH STREET.—The Dairy Farm is nearing the close of its engagement.

MANHATTAN.—Papa's Wife is still popular.

BIJOU.—May Irwin plays to large audiences in Sister Mary. She introduced a new song, "Why Don't My Baby Write?" last evening.

MADISON SQUARE.—Wheels Within Wheels will take the place of Make Way for the Ladies next week.

LYCEUM.—Annie Russell continues in Miss Hobbs.

GARRICK.—Sherlock Holmes is popular at this house.

DALY'S.—The Manœuvres of Jane is in its second week.

KNICKERBOCKER.—The Kendals continue in The Elder Miss Blossom.

GARDEN.—This is the last week of Cyrano de Bergerac. Beau Brummel will be revived next Monday night.

GERMANIA.—Fedora was put on at this house last night.

EZRA KENDALL.

The first page of THE MIRROR this week contains a character picture of Ezra Kendall in the make-up which he uses when he reels off his budget of original remarks in the leading vaudeville houses of the country. Mr. Kendall is without doubt the most popular and highest-salaried comedian in vaudeville. His monologues are the work of his own brain, and they are gems in their way.

Ever since he has reached his present high position in the affections of vaudeville patrons Mr. Kendall has been besieged by offers from publishers, who felt sure that a book from his pen would prove popular. Mr. Kendall finally signed a contract with the Helman-Taylor Company, of Cleveland, O., agreeing to allow them to publish anything he may write during the next seven years. His first book was published last week. It is called "Spots of Wit and Humor," and is a collection of three or four of his best monologues. It is only by reading the quaintly turned paragraphs that one realizes what a thorough knowledge of human nature is possessed by the gifted author-comedian. The book can be enjoyed best by those who have heard Kendall deliver the monologues in the theatre. They can conjure up an imaginary figure of the bright-faced entertainer, and as they read the funny lines they can imagine they hear him repeating them.

The book, however, is so amusing that any one with the least sense of humor cannot help spending a pleasant hour perusing its pages. There is a laugh in every line of it, and some of the jests are so good that one must lay the book aside for a moment in order that the laugh may have full swing.

Mr. Kendall's book differs from all other books in its general make-up. Instead of using type the publishers had the manuscript copied by hand on large sheets of paper by an expert penman who used quaint but very legible letters. These sheets were reduced to the required size and lithographed. There are dozens of odd little illustrations scattered through the book which add materially to the text. The work reflects great credit upon W. J. Morgan & Company, who conceived and executed the lettering and embellishments. It is the first book ever turned out by the Morgan Company and they are very proud of it. The work has been copyrighted by the author, who reserves all rights.

Mr. Kendall's services are in great demand for next season. He is being bombarded with offers from various managers, who offer him strong financial inducements to head their companies. His time for this season is all booked, and he will probably close negotiations for 1900-1901 in a few days.

THE P. W. L. BAZAAR.

The annual bazaar of the Professional Woman's League will open next Monday evening in the small ball room of the Waldorf-Astoria and continue for the rest of the week. It is expected that the bazaar will eclipse all its predecessors in attractiveness and pecuniary results. All the booths, at which flowers, dolls, photographs, and a host of other articles will be sold, will be in charge of well-known actresses. No doubt the centre of interest will be the beauty booth, representing Annie Yeamans in Why Smith Left Home; another showing Mrs. E. A. Eberle in the same play, made at the famous Mrs. Jarley's Wax Works in London; two showing Maude Adams as Lady Babbie and Juliet respectively; one of Alice Nielsen in The Singing Girl. These are but a few of them at which a different beauty will preside each day. Among the beauties that will occupy this post of honor are Lillian Russell, Anna Held, Alice Nielsen, and Minnie Ashley.

The dolls on sale will include one made at the Eden Musee, and many that will be offered.

Some of those that will preside at the booths will be Elita Proctor Otis, Jeanette Lowrie, Bijou Fernandez, Mary Shaw, Olive Oliver, Gretchen Lyons, Kate Lester, Nancy Hinton, Cora Tanner, Julia Marlowe, Fay Templeton, and Grace George.

On the opening night a reception will be given to the members of the profession. It will last from 9 o'clock until 1, and the attendance will undoubtedly be very large. The receipts of the bazaar will be added to the League's club house fund. Mrs. E. L. Fernandez is chairman of the Bazaar Committee, and in charge of all arrangements.

At the League's rooms yesterday afternoon the December Literary Meeting was held, Velma Swanston presiding as representative of Teresa Dean, the chairman. The programme included recitations of H. C. Bunner's "A Sisterly Scheme," and Ruth McEnery Stuart's "An Easter Symbol," by Mrs. Henry Davis Cooke; an address by Belle McKenzie on "The Morality or Immorality of Man," and selections by Miss Swanston. The Drama Meeting will be held on Dec. 18, with Anna Randall Diehl in charge.

RELIGION ON THE STAGE.

A special service for the Actors' Church Alliance was held last Sunday morning at the Temple Emanuel, in Fifth Avenue. The congregation was large and included many members of the theatrical profession. The Rev. Dr. Joseph Silverman, pastor of the church, delivered a lecture upon "The Presentation of Religion on the Stage," and in his discourse advanced several original ideas bearing upon the subject that has already been well worked over in the pulpit.

The speaker dwelt at some length upon the early history of the drama, the origin of the religious plays, and, finally, the divorce of the stage by the church. "This," he said, "was justifiable, because of the vicious element that had crept into the theatre, and that remains there to this day. The stage, however, has its legitimate place and may be a strong ally of the pulpit. Indeed, it has some advantages over the pulpit since it is not dogmatic.

"But religious plays," continued the speaker, "I object to. There was a time when such plays were an important part of the theatre, because religion dominated every phase of life. Now, however, a different spirit prevails, and many persons are of opinion that the performances at Oberammergau of the Passion Play should be stopped. There is not enough true devotional spirit in the world to-day to warrant the presentation of religion on the dramatic stage. The main object of all such performances to-day is money making. Is it right that the highest sentiments of the soul should in this manner be made the subject of commercial trade? And if the object of such plays is to make men more religious, what form of religion shall the dramatist put in his play? Shall it be Catholicism, Protestantism, or Judaism? Religion is a controversial subject and any attempt to present it on the stage must surely invite controversy and open new hostility between the Church and State. The reasons why we should not teach religion in the schools apply also to the teaching of religion in the theatre.

"I believe, further, that the presentation of religion on the stage promotes skepticism. The stage is no true mirror of life. A mirror reflects the real thing, but the stage reflects an imitation. We are able to understand its necessary exaggerations of the ordinary emotions as they are presented in the theatre, but every one knows how the portrayal of a religious hypocrite in the play has a tendency to prejudice us against religion.

"I believe that the presentations of The Christian, The Children of the Ghetto, and Ben Hur do a harm to religion. There are some things too sacred for the stage. Shakespeare felt this, for though in his works are to be found some 550 quotations from the Bible, he nowhere reproduces in his plays any religious ceremonies. The presentation of religion on the stage tends to bring religion into contempt."

DISAPPEARANCE OF JOHN WEBSTER.

John Webster, husband of Nellie McHenry, disappeared on Nov. 19 at Buffalo, N. Y., and has not been seen since. The matter was reported to the authorities last week and Miss McHenry closed her company and returned to New York. A man said to have resembled Mr. Webster leaped into the Niagara River from Prospect Point, Niagara Falls, N. Y., on Nov. 20, and his body has not yet been found, but Mr. Webster's friends scout the idea that he was the man. The police in this city and elsewhere are watching for the missing actor, and it is hoped that he may soon reappear.

MUSIC NOTES.

Emil O. Wolff, conductor of the Bijou Theatre orchestra, Pittsburg, was the subject of a lengthy and interesting sketch in *Allegheny*, of Nov. 25. Mr. Wolff has traveled as musical director with many prominent attractions.

Arthur Whiting gave an enjoyable piano recital on Nov. 28 at Mendelssohn Hall, where, on the same day, Madame Tischer made a successful local debut in a song recital, being assisted by Emilio de Gogorza and Albert Lockwood.

The fifth concert of the Kaltenborn Orchestra occurred on Dec. 3 at Carnegie Hall before a large audience. The soloists were Elsa Ruegger, whose marvelous 'cello playing again captivated every one; Evta Kileski, Emmanuel Wad, and A. Carbone. Franz Kaltenborn has dropped the term "popular concerts" from his programme and he has arranged the bill to accord with this omission. The selections are now less "popular," and, while magnetic to real music enthusiasts, the leader will do well to adhere to the policy with which he began. There is a field for truly "popular" music well played.

Walter Damrosch gave a successful concert at the Metropolitan Opera House on Dec. 3, with Clara Butt, Vladimir de Pachmann, and H. Evan Williams as soloists.

Emma Nevada, Rosa Boerl, Florence Terrell, Ida Otten, Belle Newport, Ellsworth Giles, and Signor Liberati were the soloists at Richard Saalfield's concert at Carnegie Hall on Dec. 2. The audience was small.

AMONG THE DRAMATISTS.

Rebecca Forbes Sturgis, whose Mormon stories were so popular a decade ago, has written a play called A Mormon Wife, in a prologue and four acts.

Ernest Lamson has completed his three-act comedy, My Ward the Widow.

Clayton Legge has finished a dramatization of Marie Corelli's "Thelma," making a four-act melodrama entitled Thelma, for which he has received a copyright.

ENGAGEMENTS.

Mildred Barry, as principal soubrette for Fun in a Boarding School.

Charles Porter, for London Life.

Lillie Eldridge, with Mary Sanders.

John Daly, Louise Dempsey, and Louise Ripley, for The Bowery After Dark.

Lydia and Clara Knott and Augustus Halloch, for On the Stroke of Twelve.

Richard Webster, as stage-manager for The Queen of Chinatown.

Mrs. George Sprague, for The Suwanee River.

Murry Woods, as stage-manager for J. H. Wallick's production of The King of Rogues.

Richard Quilter joined On the Stroke of Twelve last week.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

"The Girl With the Auburn Hair" is in her second week as is also Felix Morris, who presents a new comedietta called Kerry, assisted by his company. The bill also includes the Craggs, acrobats; Joe Welch, the Hebrew impersonator; Barney Fagan and Henrietta Byron, comedy duo; Blocksom and Burns, acrobatic comedians; T. Wilmot Eckert and Emma Berg, in their new Japanese operetta, Little Pee-Wee and the Great Ki-Yi; Clayto and Clarice, singers and dancers; Farrell and Stark, comedy cyclists; Boyce and Black, dancers; Spencer Kelly, baritone; Morrison and Markey, Irish wits. The biograph and stereopticon are retained.

Tony Pastor's.

The Russell Brothers, who first came into prominence under the guidance of Mr. Pastor, are playing their farewell American engagement here this week, as they will sail for Ireland in a few days to begin a long list of engagements in the British Isles. The bill also includes Walter Le Roy and Florence Clayton, in a new sketch by George M. Cohan, called Hogan of the Hansom; Harry C. Stanley, assisted by Doris Wilson, in Before the Ball; Harry Edson and his pug dog "Doc;" C. W. Littlefield, mimic; J. Knox Gavin and Jennie Platt, comedy duo; Lillie Western, musical expert; Dawley and Fontelle; the Heglowa, and Wilson and Lorraine, sketch teams; Hurd, conjuror; Hague and Herbert, comedians, and the vitagraph. Tony Pastor, who has been in Chicago for the past few weeks, makes his reappearance in a new budget of songs.

Palace.

Ezra Kendall, the comedian, is the star. The others are Hall and Staley; Waterbury Brothers and Tenny, musical comedians; Clarice Vance, soubrette; Harry Howard's ponies; Paley's kalatechnoscope; Jess Vernon, ventriloquist; Mason and Francis, rube sketch; Howley and Leslie, dancing experts; Barret and Learned, Irish comiques; Guilbert, equilibrist, and the stereopticon.

Proctor's.

Marie Tavary heads the bill, which includes Lizzie Evans and Harry Mills in Two Girls and One Man; Charles Grapewin and Anna Chance in A Mismated Pair; the De Forrests, whirlwind dancers; Frank Latona, musical comedian, who makes his American reappearance; Paley's kalatechnoscope; Carter De Haven and Bonnie Maie, juvenile comedy duo; St. Onge Brothers, comedy cyclists; Musical Ravens; Cadien, wire artist; Bessie Hunter, child whistler, Frank Burt, equilibrist, and the stereopticon.

Weber and Fields'.

Barbara Fidgetty, the new burlesque on Barbara Frietchie, will be produced here on Thursday evening of this week. The book is by Edgar Smith; lyrics by Harry B. Smith, and music by John Stromberg. New costumes and elaborate scenery and effects are promised for this occasion. Mabel Fenton will make her reappearance in the role of Barbara, as she has reconsidered her resolution to act no more. Whirl-I-Gig is retained as the principal feature of the entertainment, with Weber and Fields, Charles J. Ross, John T. Kelly, Peter F. Dailey, David Warfield, and Lillian Russell in their original parts.

Harlem Music Hall.

The Broadway Burlesquers, headed by Emma Carus, and McAvoy and May, is the attraction.

THE BURLESQUE HOUSES.

COMIQUE.—Manager Leo C. Teller's new stock burlesque company open in a travesty, Hotty Totty, by William Jerome and Frank David, introducing Maude Nugent, Carrie Scott, May Shirk, Lottie Fremont, Hattie Wells, Sam Ryan, Herbert Ashley, the Doners, Bob Garnella, Reynolds and Metz, and others.

MINER'S BOWERY.—Clark Brothers' Royal Burlesquers present a burlesque and olio introducing Tenley and Simonds, Emma Weston, Mignani Family, Williams and Adams, Gordan and Lavan, Falk and Lillian, Coulter and Starr, Minnie Reinhart, and Mlle. Ordiar. The Australian Burlesquers next week.

LONDON.—The Little Egypt company provide two burlesques and olio with Little Egypt, Virginia Seymour, Emery and Marlow, Mitchell and Love, Darnold and Gilmore, Eddie Leonard, and Armstrong and Porter. Miss New York, Jr., follows.

MINER'S EIGHTH AVENUE.—Bryant and Watson's Australian Burlesquers, headed by Henry C. Bryant, are entertaining the West Siders.

OLYMPIC.—Al. Reeves' company hold forth this week in Harlem.

DEWEY.—The Hurly Burly Extravaganza company, under the direction of Weber and Fields, is the attraction. The organization is headed by Sylvia Thorne, and includes Cook and Sonora, the Casino Comedy Four, Flood Brothers, and others. Alcide Capitaine, the celebrated gymnast, and Binns and Binns, the musical tramps, are special features.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—"The Girl with the Auburn Hair" made her New York debut last week and drew houses which tested the capacity of the theatre at every performance. She had been boomed as no other star had ever been boomed at Keith's, and the large audiences were attracted through curiosity as to the nature of the act, no hint having been given as to what she intended doing. Expectation was on tiptoe until the card announcing her was put out. The lights in the house were dimmed and the drop curtain was raised, disclosing a scene representing the exterior of an old stone church. From behind the scene came the sound of a rich, full contralto voice singing "The Holy City." As the end of the song was reached the lights behind were turned on and those in front were extinguished, when it was seen that the drop was of gauze. Gradually the "girl" came into view; she was standing in the centre of a choir loft, surrounded by a brass railing and backed by a big organ, at which her accompanist was seated. Her second selection was Gounod's "Ave Maria," and she closed with a verse of "Nearer My God to Thee." While she was singing the last number the lighting process was reversed, and as the last notes died away the "girl" faded from view and the audience was left staring at the church exterior as before. To sum it all up, the act is very pleasing, and while some of the audience seemed a trifle disappointed, as they evidently expected the "girl" to do a skirt dance or something equally "devilish," the general impression seemed to be favorable and the applause at the close was very generous. The "girl" came out into the full glare of the footlights to take her bows, which was a mistake, as it dispelled the illusion. "The Girl with the Auburn Hair" will probably remain here for several weeks as her drawing power is unquestionable. Keith's is always filled, but last week it simply overflowed twice a day. Felix Morris made his reappearance and was given a very hearty welcome, as he is a great favorite on the Keith circuit. He presented a one-act play called Behind the Scenes. Mr. Morris appeared as Achille Talma Dufaro, an old French comedian, who is anxious to get his daughter on the stage. Her opportunity comes when the leading lady throws up her part in a huff. After several attempts the girl finally succeeds in pleasing the authoress of the play and the manager, and she is accepted. The piece is a comedy pure and simple, and there is no "heart interest." The lines and situations are good and Mr. Morris has ample opportunities for a display of those gifts which have made him one of the most popular actors of the present day. His support included Mary Townley, Florence Wood, Ethel Harrison, Benjamin Selby, and Foster Lardner. Johnson and Dean scored heavily with their lively dancing, Dixon, Bowers and Dixon were amusing in their "rube" act. The Kissing Bridge, which was reviewed at length several months ago, was excellently sung by Mary Sherwood, Marion Langdon, Henry Vogel, and Charles Hildelsey. Ralph Bingham did separate monologue turns which made hits. Ward and Curran kept the audience in fits with their eccentric specialty, which has been greatly improved by the addition of a lot of new material. Others on the bill were Patterson Brothers, Miles and Nitram, Laredo and Blake, Freeze Brothers, and Tom Hefron. The biograph and stereopticon were retained.

TONY PASTOR'S.—Filson and Errol, who can wake up even the deadest kind of an audience, were doubly successful as the stars of the bill here last week. They are great favorites with the patrons of Pastor's, and they had everything their own way from start to finish. They presented A Daughter of Bacchus, which is not only a very diverting little comedy, but an eloquent temperance lesson as well. The lines and situations in this playlet are so natural and so true to life that they appeal to every class, and it is so cleverly played by Filson and Errol that they always strike the bull's-eye of popular favor. It is not to be wondered at that this duo of farceurs is in constant demand, as they never fail to keep their hearers thoroughly amused. Mr. and Mrs. William Robyns presented for the first time at this house their latest one-act play, Straight Tip Jim, written for them by Joseph D. Clifton. The story of the play in brief is as follows: Straight Tip Jim is a big-hearted sport, who makes a business of following the horses and who is known for his integrity and honesty in all dealings connected with the turf. To his office comes a woman who is anxious to place a two-hundred-dollar bet so that she can realize six hundred. During their conversation it is shown that Jim has little regard for women, as his own sister had gone astray, as he thought, sixteen years before, and one of his hobbies is the tracking of the man who ran away with her. He has the man cornered at the time the visitor calls upon him, and is rejoicing over the prospect of sending him to prison on a charge of forging a check. Of course the visitor turns out to be the long-lost sister, and when she shows her marriage certificate, dated just sixteen years before, the clouds are cleared away and brother and sister leave the office together to break the news of the happy reunion to the husband, who is unjustly suspected of being a forger. The story is well told, and the piece made an excellent impression. It is rather serious, but Mr. and Mrs. Robyns have been identified with serious work in vaudeville, and they received the same meed of approval that has always been vouchsafed them ever since their entrance into this branch of the profession. The part of Jim is full of the slang of the race track, and it is greatly to Mr. Robyns' credit that he made it intelligible to those who are unfamiliar with the jargon of the followers of the "ponies." He had made a careful study of the part, and gave a performance that was pleasing in every detail. Mrs. Robyns made a fine appearance, and did full justice to her lines. Artie Hall, the Georgia coon shouter, whose popularity is unbounded, made a decided hit with her original method of rendering rag-time ditties. Her unfailing good nature and ease of manner caught the crowd from the start, and they encored her again and again. Ed Lateli, assisted by his banjo, saxophone, musical coins, and sleigh bells, together with his tried and true jokelets, gave his usual performance. McCale and Daniels knocked each other about with great vim. Silvern and Emerie won lots of applause for their excellent ring act. Cool Burgess and John Hart, assisted by Miss Jerome, presented an old-fashioned nigger farce called Peter Piper Pepper Podge, which was fairly good. The Corris, Gertrude Clemens and Genevieve McCloud, Sully and Moore, Mack and Armour, the Leonards, the Tanneans, and the vitagraph were also in the bill.

PROCTOR'S.—The mere fact that Ezra Kendall was the star of the programme was sufficient to attract full houses at every performance. This gifted entertainer never fails to surprise his audience with a string of new remarks which are so irresistibly funny that the laughter is continuous throughout his turn. His material is all original, and he never allows his jokes to encourage contempt by letting them become too familiar. Kendall is without doubt the most popular performer on the vaudeville stage, and he won this enviable position by hard work and strict attention to business. Hall and Staley were successful as laugh-winners in their very amusing burglar act, which, in spite of repetition, never becomes tiresome. O'Kabe's Japs, a troupe of versatile and accomplished entertainers from the land beyond the Pacific, furnished a diverting entertainment consisting of juggling and acrobatic work. Waterbury Brothers and Tenny combined fun and music in pleasing proportions and were liberally encored. The O'Brien Trio made their first appearance at this theatre and made a hit with some novel and acrobatic stunts. Clarice Vance sang coon songs acceptably. Dean and Jose kept the audience laughing during their sketch, which is brisk and lively. Arthur Rigby furnished some jokes of a more or less funny kind. McCabe, Sabine and Vera, in an Irish sketch; Odetta and Belvara, in a Chinatown specialty; Bush and Livingston, comedy acrobats; Sophie Burnham, vocalist; Paley's kalatechnoscope, and the stereopticon rounded out the bill. Fred Watson manipulated the piano keys in a thoroughly pleasing way.

PALACE.—Marie Tavary made her first appearance at this theatre in a repertoire of her most popular selections. She was in fine voice and won the plaudits of those who appreciate good singing. Georgia Gardner, assisted by Charles Poor, presented A Wife's Stratagem, in which she is seen at her best. The role of the wife is a trying one, and the whole gamut of emotions must be gone through during its enactment. Miss Gardner proved herself fully able to do justice to the part and was warmly applauded. Mr. Poor lent her fair support. Charles E. Grapewin, assisted by Anna Chance, gave his excruciatingly funny impersonation of the stupid old German in his sketch, A Mismated Pair. His pantomime is very good, and his gags brought frequent laughs. Miss Chance basked in the rays of a spot light, as she sang "I Can't Think ob Nothin' Else But You," after the manner of Julia Mackey, and was heartily encored. Byron G. Harlan, in conjunction with William Paley, presented songs, illustrated by moving pictures. The scheme was excellently arranged and the pictures fitted in very nicely with the songs. The specialty was received with every evidence of approval. The Flood Brothers took the place of the three Polos, one of whom was injured recently. The eccentric comedy business of the Floods proved an acceptable substitute for the daring work of the Polos. The audience took kindly to the efforts of the Wilson family of colored specialists. Bicycle tricks by the St. Onge Brothers; exhibitions of intelligence by Tyler's dogs; acrobatisms by Lassard Brothers; songs by Mayme Mayo; musical comedy work by Green and De Veau and views by Paley's kalatechnoscope and stereopticon were the other features of the bill.

KOSTER AND BIAL'S.—A novelty was added to the burlesque, 'Round New York in Eighty Minutes, last week, in the person of Signor Galante, an Italian barber from the East Side, who ran an unsuccessful race for the Assembly during the last election, and who made some speeches during the campaign which were considered very funny. He spoke from the tail of a truck in one of the scenes and made the same sort of impression as Ballard the Bard did at Proctor's a few seasons ago. "Jess" Dandy continued to make things lively with his original parodies, and Kittie Mitchell, Etta Butler, and Marguerite Sylva won plenty of applause for their very clever work. Bobby Gaylor, Alexander Clark, Dick Bernard, Corbett, Jeffries, Sharkey, and some hundreds of lesser lights helped the fun along.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The Thanksgiving week crowds were immense at this popular little house, and thousands of laughs made the world seem a brighter place to those fortunate enough to see the antics of the jolly crowd who make up this happy company. Lillian Russell is getting more kittenish every week, and she now sings a duet with Peter F. Dailey with all the *chic* of a born soubrette. Pearl Andrews and Ali and Beni appeared in the olio with great success.

HARLEM MUSIC HALL.—Minnie Seligman and her company were seen in Therese, which made a pleasing impression. Press Eldridge, Melville and Stetson, Amman and Hartley, the Westons, the five Cornallas, and Valmore, were also in the bill.

The Burlesque Houses.

COMIQUE.—The Knickerbockers held over from the week before with increasing business. Hits were made by all the principal artists, including Alf Grant, Cessy Grant, and Rosalie. Manager Leo C. Teller's rejuvenation of the house appears to have been received with popular favor, and promises to reward him well for the hard work he has put in to reinstate the theatre in the hearts of the people.

LONDON.—The High Rollers offered a fair entertainment to excellent patronage. They had two burlesques of passable quality, and a capital olio that showed George Yeoman, who easily took first honors with his German comicalities; Washburn Sisters, Kitty Raymond, Crawford and Carlton, Cooper and Reynolds, and a Parisian model sketch.

MINER'S BOWERY.—Miner's Own company, headed by Artie Hall, presented a straight vaudeville bill to excellent business.

MINER'S EIGHTH AVENUE.—Miner and Van's Bohemian Burlesquers offered the bill seen the week before at the Bowery, drawing large audiences.

OLYMPIC.—Bryant and Watson's Australian Burlesquers dispensed diversion for goodly numbers of Harlemites.

DEWEY.—The Broadway Burlesquers filled a successful week with a very bright entertainment in which some well-known vaudevillians appeared. The hit of the bill was made by Emma Carus, whose voice seems to grow in richness and sweetness as the months go by. She has a new repertoire of catchy songs and was encored until she was tired of singing. She made her reappearance in tights in the burlesque, and it is needless to say that she filled them to the entire satisfaction of everybody. McAvoy and May went through their red hot specialty and kept the house awake for nearly half an hour with their work, which is of the cyclonic order. Lew Wells, Gilbert and Goldie, Carlin Sisters, and Frobel and Ruge were the other features of a strong olio. The burlesque, which was written by Dave Lewis, with music by Franz Oppenheimer, gave everybody excellent opportunities. Dave Lewis himself, who spent the early part of the evening watching the money come in at the box-office, was very good in a low Dutch comedy part. The afterpiece is called On the Bench and is very amusing.

ROBINSON'S ROUTE BOOK.

One of the finest route books ever gotten out by the management of a circus is the one recently issued to celebrate the diamond (seventy-fifth) anniversary of the establishment of John Robinson's Circus, which has enjoyed an uninterupted career of prosperity since it was founded by Mr. Robinson in 1824.

The book is bound in cloth, and is a fine specimen of the printer's art. It contains 112 pages, and is illustrated with half-tone cuts of everybody in the company, from old "Uncle John" Robinson down to the boys who sell candy and lemonade. A concise history of the organization from its foundation to the present day is included, together with a diary of the season.

The book reflects great credit upon its compiler, Captain F. B. Wilson, who has exercised good judgment in putting his material together in an attractive manner.

A FINE REPAST.

John W. Vogel tendered the members of his minstrel company an elaborate banquet on Thanksgiving Day at New Britain, Conn. The dinner was served in Mr. Vogel's private car "Flora," and included every sensible delicacy known to the cook's art, as well as three kinds of champagne and other drinkables. The menu was elaborately and expensively gotten up, and the list of viands makes one's mouth water while reading it.

BLEI RETIRES.

Robert Blei severed his connection with Koster and Bial's last week, and will devote himself hereafter to his interests in the Klondike. The Blei Syndicate will continue to hold the lease of the house, but the active management will be in the hands of W. A. Brady.

JOSEPH HART.

Behold the jovial, jesting Joe,
The foe to melancholy;
He has no use for tales of woe,
But tells those that are jolly.

He always uses "his own stuff,"
For he's a clever writer;
It's sometimes fine and sometimes rough,
But nothing could be brighter.

His voice would rip a board in two,
But that makes little matter;
He uses it in that way, so
That all may hear his patter.

As things are not just what they seem,
This secret's hereby added:
The fine, round shape Day's given Joe
Is not his own—it's padded!

TONY PASTOR'S NEW MATCH BOX.

Tony Pastor has a new match box which he is showing to his friends with pardonable pride. It is of solid gold, ornamented with a fine solitaire diamond, and is a very handsome as well as useful trinket. It was presented to the popular manager by Kohl and Castle, managers of the Kohl-Castle circuit, as a token of the esteem in which they hold Mr. Pastor, who has lately been filling very successful engagements at their houses. The presentation took place at the Chicago Opera House in the presence of a few mutual friends. The occasion was a very enjoyable one for all concerned and complimentary speeches were exchanged.

A NEW SERIO-COMIC.

During his recent visit to Chicago Tony Pastor saw a young serio-comic singer named Attie Spencer, and was so struck by her cleverness and originality that he decided to give her an opportunity of showing her talents before a New York audience, just as he has done with dozens of other performers who have won fame and fortune. Miss Spencer will make her New York debut on Jan. 22 at Tony Pastor's Theatre.

CISSIE LOFTUS WINS.

The case of Weber and Fields against Cissie Loftus was decided yesterday when Judge Scott in Supreme Court denied the managers' application for an injunction to restrain Miss Loftus from appearing outside their music hall during the term of a contract which they alleged that she had violated by withdrawal from their company.

THE SCHLEY WILL OPEN ON TIME.

The Schley Theatre, which is being built in Thirty-fourth Street by Sullivan and Kraus, managers of the Dewey Theatre, will be ready to open at the date announced, 13. The decorations will be very elaborate and the foyer will be embellished onyx and marble. Robert Recker will be musical director of the new house.

MME. HERRMANN IN HAVANA.

Adelaide Herrmann has been offered a very flattering engagement at the Payret Theatre, Havana, Cuba, to open about Dec. 23. If she can possibly change her time in the States she will accept the engagement, and will show the Cubans some of her best tricks and illusions.

VAUDEVILLE JOTTINGS.

Bessie Bonehill sends THE MIRROR a number of papers from Cape Town, South Africa, containing notices in praise of her work. Miss Bonehill had a disagreeable experience, as she arrived in Johannesburg just as war was declared, and had to leave the city at once. She will probably return to America as soon as her European engagements have been filled.

O. G. Seymour, of Seymour and Dupree, is busy buying soothing syrup for a bouncing baby boy who joined his immediate family circle at Boston, Mass., on Nov. 26.

Edwin T. Emery has retired after a twelve weeks' season from the Thanhouser Stock co., Milwaukee, and will appear in vaudeville in his new sketch, An Unexpected Visit, which was successfully produced by him at Keith's Philadelphia house last Summer.

Will M. Cressy made a flying trip to New Haven last week for the purpose of studying Willett and Thorne in their character work. He is writing them a new farce which they will produce next season.

Spenser Kelly, who was the original Lieutenant Fife in The French Maid, and was a prominent member of George Edwardes' London cos., has made a hit in vaudeville as a baritone soloist. He is at Keith's Union Square this week.

Solaret has enjoyed the good fortune this season of having every engagement extended beyond the limits originally set. The prestige she gained by her four weeks' engagement at Keith's Boston house has caused a big demand for her services.

Agnes Ardeck writes to correct an error in THE MIRROR from Worcester, Mass., in which it was stated that "Emmet DeVoy and co. appeared in A Wife Pro Tem." Miss Ardeck is still at the head of the co. which is billed as Agnes Ardeck, E. Devoy and co.

Dorothy Neville, who has been so successful recently in her vaudeville work with Charles L. Fletcher, has severed her connection with him, and will shortly appear in a new one-act play written for her by a well-known author. She is already booked on the Keith

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

—) UNQUALIFIED SUCCESS (—

MR. AND MRS. ROBYNS'

New One Act Comedy, **STRAIGHT TIP JIM** By Jos. D. Clifton.

MOVED TO HEAD LINE POSITION AFTER FIRST DAY AT PASTOR'S, WEEK NOV. 27th.

The Bill.—*Filson and Errol, Mr. and Mrs. Robyns, Edwin Latell, Artie Hall, McCall and Daniels, The Leonards, Cool Burgess and John Hart, Sully and Moore, Silvern and Emerie, Clemens and McCloud, The Taneans, The Corris, Mack and Armour.*

In preparation, THE MIXER'S MIX, an act for laughing purposes only.

T. W. ECKERT AND EMMA BERG

In their Japanese Comic Operetta.

LITTLE PEE WEET

By LAMB & PETRIE.

Magnificent Production, with Gorgeous Costumes, Beautiful Scenery and Electrical Effects.

A POSITIVE NOVELTY IN VAUDEVILLE.

This week, "Keith's" Union Square: Dec. 11, "Keith's," Boston: Dec. 18, "Keith's," Providence: Dec 25, "Keith's," Philadelphia.

ORIGINATORS OF THE GROTESQUE CAKE-WALK DANCE,

GENARO AND BAILEY

Delivering original goods in an expert manner.

MR. and MRS.

JIMMIE BARRY

Specially engaged for HAVE YOU SEEN SMITH CO., Philadelphia, this week.

Presenting MRS. WILKINS'S BOY.

Address all agents.

FRANK BUOMAN and ROSE ADELLE

En route with

HOPKINS' TRANS-OCEANICS.

Management of ROBERT FULGORA.

DID YOU SEE US?

Those that did are laughing yet! If you couldn't get in to see us because all the seats were sold, watch for our return and come early.

VAN AND NOBRIGA

PRESENTING **MY BUSY DAY,** By GEO. TOTTEN SMITH.

With Miner & Van's Bohemian Burlesquers.

GEO. W.

DAY

It is only just and proper that DAY
Should be noticed by TIME AND THE HOUR.

Mr. George W. Day gives away the methods of producing patriotic effects practiced by the "profession." Other branches of industry might be shamed by this frankness, and the bubble of bogus cheap patriotism is pricked by this satire in a manner which ought to put many a press-writer to the blush.—*Time and The Hour, Boston.*

EVA WILLIAMS and JACK TUCKER

Presenting in Vaudeville the slang classic.

THE NEW SKINNY'S FINISH.

Written by GEORGE TAGGART.

PLAYING DATES. *Poli's, New Haven, this week.*

BERT HOWARD AND LEONA BLAND

The Best of All Comedy Piano Acts.

WEBER'S PARISIAN WIDOWS CO. Empire Theatre, Brooklyn, this week.

THE COMEDY STARS,

BARNES AND SISSON

EN TOUR.

FULGORA'S EUROPEAN AND AMERICAN STARS.

Mr. and Mrs.

EDWARD ESMONDE

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circuit, and will be managed by Lowell Mason. Miss Neville received a very flattering offer from the Hawthorne Sisters prior to their recent departure for Europe, to appear with them in London, which she declined.

The Lind Sisters are making a hit with "You've Got to Play Rag Time."

Maude Amber and the Althea Twin Sisters played a smoker at the Shenley Hotel, Pittsburg, Pa., Nov. 29, and made a hit. They were in the bill at the Avenue Theatre that week.

Edwin Milton Royle, who is a Princeton alumnus, was the guest of honor at a banquet given by the Princetonians who reside in Kansas City, to celebrate the great football victory.

Charles M. Seay and Anita Hendrie had to cancel last week on account of Miss Hendrie's illness. She has recovered, and they are producing Mr. Seay's successful comedy satire, Dollars and Dogs, at Keith's Providence house this week.

L. J. Melrose has joined hands with Tom Coyne, and the team will be known as Coyne and Melrose. They have written two new songs.

Burton and Brookes have a new act called Expansion, which they put on last week at the Bijou, Washington, D. C.

Harry Jackson, for four seasons stage director and character comedian with Colonel Hopkins, will try vaudeville in a comedy sketch, entitled A Bachelor's Home. He will be assisted by Kate Jackson. Their debut in their newly chosen field was made at the Grand Opera House, Memphis, Tenn., yesterday.

Haines and Pettingill played both Tony Pastor's and Miner's Eighth Avenue theatres week of Nov. 20, and made big hits in both places.

The members of the class of 1901, Long Island College Hospital, attended the performance of the Parisian Widows at the Star Theatre, Brooklyn, evening of Nov. 28, and presented Leona Bland, of Howard and Bland, with a large floral piece. Little Eddie Leo Russell, three months old son of Russell and Tylline, made his debut in Howard and Bland's act at the Bon Ton Theatre, Jersey City, week of Nov. 20, and was greeted with storms of applause.

Dorothy Kendal will produce her playlet, A World of Trouble, by Kenneth Lee, at the Broadway Lyceum, Flushing, L. I., on Dec. 6.

Wright Huntington produced a new comedietta, called Tompkins of the Seventh, by Brandon Hurst, author of A Stolen Kiss, at Los Angeles, recently. Mr. Huntington reports that fifty-one hearty laughs were counted during the progress of the play.

George Hamlin, the favorite singer, renders Carrington's "Promises of Light" in a truly artistic manner.

Goggin and Davis report big success on the Orpheum circuit. They sail Dec. 9 on the "Umbria" for Dublin, Ireland, where they are engaged for a pantomime at the Theatre Royal for ten weeks.

The Theatre Comique is now referred to as "the house that Jack built." Nat Haines claims to have invented the expression, but will allow Manager Teller to use it without royalty.

Charles Leonard Fletcher has engaged Elizabeth Whitney to play the widow in his travesty-comedy, Wanted a Gent, and the soubrette in his new sketch, At the Stage Door. Miss Whitney is well known on the Western circuits as a clever monologue entertainer. Mr. Fletcher and Miss Whitney will start for the West this week.

Felix Morris is paying a royalty for the use of the name Kerry, which he calls the play he is doing this week at Keith's Union Square.

Gertrude Haynes will open at Hyde and Behman's, Brooklyn, on Dec. 18, in her new specialty in which she is assisted by a boy soprano. In Denver she put on a special act for Thanksgiving week, in which she was assisted by one of the best boy choirs in the city. She hopes to produce this act in New York in the near future.

Mr. and Mrs. Perkins Fisher were among the hits of the bill last week at Shea's, Buffalo.

Managers Drew and Campbell, of the Star Theatre, Cleveland, O., were delighted with the successful engagement of Gus Hill's Gay Masqueraders co. Mlle. Paula, the European performer, and a reproduction of the Jeffries-Sharkey fight are special features with the co., which packed the Star throughout its engagement.

Sidney Drew's application for a discharge in bankruptcy was granted last week.

Maude Amber played a successful return engagement in Richmond, Va., week of Nov. 20.

John T. Hanson and Maybel Drew report a prosperous season in vaudeville, with their playlet, Breaking Up Housekeeping.

Scanlon and Miley were entertained by Marie Peterman, of the Clifford and Huth co., at her home in Philadelphia last week.

The stage hands and other employes of Weber and Fields' Music Hall will give a reception on Dec. 10, at the Madison Square Garden Concert Hall.

Edgar Atchison-Ely was applauded by the Prince of Wales for his clever work at the concert recently given in London by Mrs. James Brown Potter for the widows and orphans of the soldiers of the British army.

Frederick Bond will return to vaudeville for one week, Dec. 18-23, when the At the White Horse Tavern co. rests. He will revive the sketch, Her Last Appearance, at the Grand Opera House, Philadelphia, being assisted by Miriam Nesbitt and Louis Albion.

Howard and Scott, "the two real Jews," played Koster and Bial's last Sunday evening, and met with great success.

Joseph Hart and Carrie De Mar scored their usual hit last week at the Columbia, Cincinnati, O., where the Hart co. played to big houses.

Canfield and Carleton were obliged to close their engagement at the Olympic, Chicago, on Tuesday last, owing to the death of Mrs. Canfield's mother. They resume work on Dec. 11, at the Brooklyn Music Hall, and are fully booked up to March 26.

Conway and Staats scored a big hit at Keith's, Boston, week of Nov. 27, and are at the Savoy Theatre, Lowell, Mass., this week.

There will be no matinee at Weber and Fields' Music Hall this afternoon. The theatre will be closed in order that more time may be given to rehearsals of Barbara Fidgety, the new burlesque which is to be produced Thursday night. Some novel choral and mechanical effects will be introduced, and nothing will be left undone to insure a smooth performance.

The Russell Brothers will make their final bow to a New York audience, for this season, at Tony Pastor's Theatre, on Friday evening, and the following day will sail for England on the "Umbria."

Blanche Ring is singing Ford and Bratton's latest song, "Dear Old Soul," with success.

Mr. and Mrs. Tony Farrell are elated over the success of An American Duke, the new one-act comedy written for them by Charley Horwitz. The act scored an instantaneous hit at the Alhambra Theatre, Chicago, week of Nov. 26, and was received with every evidence of approval. Mr. and Mrs. Farrell have parts that fit them like gloves, and the costuming of the act is elegant. Managers and agents are invited to see the act this week at Miner's 125th Street Theatre.

Mrs. C. H. Sweeny, wife of C. H. Sweeny, of Sweeny and Alvido's Minstrels, while doing a slack wire act at the Temple Theatre, Litchfield, Ill., on Nov. 30, fell and broke her arm. She finished her performance before calling a physician.

The Sisters Tyson, Maryland and Kathryn, made a big hit at Koster and Bial's on Sunday evening last with some new songs. They have some excellent bookings, including the Proctor circuit, and other first-class houses.

Lorraine Armour, of the Gypsy Quartette, continues to elicit applause by her beautiful rendition of "Sing Me a Song of the South."

Lord Mayor Tallon, of Dublin, has accepted the offer of the management of Koster and Bial's to give a matinee performance of 'Round New York for the Parnell Monument Fund. No date has as yet been fixed.

Williams and Tucker resigned on Saturday from Fulgora's European-American Stars in order to resume playing dates in George Taggart's revision of their successful sketch, Skinny's Finish, which made such a hit last Summer. They opened at Poli's, New Haven, yesterday.

VAUDEVILLE PERFORMERS' DATES.

Averys, Black—Chicago O. H., 3-9.
Abearn and Patrick—Chicago O. H., 3-9.
Austin Sisters—G. O. H., Phila., 4-9.
Allman, Dan—Novelty, Brooklyn, 4-9.
Adelman, Jos.—Music Hall, Brooklyn, 4-9.
ALDRICH, CHAS. T.—Keith's, Boston, 11-16, Keith's, Prov., 18-23.
Alburtus and Bartram—Tivoli, Variete, Prague, Austria, Nov. 13—indefinite.
ATCHISON-ELY, EDGAR—Oxford Music Hall, London, England—indefinite.
Bogart and O'Brien—H. and B., Brooklyn, 4-9, Springfield, Mass., 11-16.
Blocksom and Burns—Keith's, N. Y., 4-9.
Burkhart, Lillian—Novelty, Brooklyn, Nov. 27-9.
Barrows, Jas. O., and Co.—Keith's, Boston, 4-9.
Bruet, Revieres—Keith's, Phila., 4-9.
Breton-Ruskel Trio—Olympic, Chicago, 3-9.
Baker and Bunell—Chicago O. H., 3-9.
Barker, Johnny—Keith's, Prov., 4-9.
Boyce and Black—Keith's, N. Y., 4-9.
Bush, Frank—Cook O. H., Rochester, 4-9.
Bon Ton Trio—Keith's, Prov., 4-9.
Bennett, Laura—Cook O. H., Rochester, 4-9.
Barrett and Learned—Palace, N. Y., 4-9.
Burt, Frank—Proctor's, N. Y., 4-9.
Behan Trio—Haymarket, Chicago, 3-9.
Boyle, Edw.—Olympic, Chicago, 3-9.
Butler, Marie—Olympic, Chicago, 3-9.
Blanchard, Al.—Hopkins' Chicago, 3-9.
Baby Helen—Keith's, Phila., 4-9.
Bartelmes, The—Columbia, St. Louis, 4-9.
Collins and Collins—Novelty, Brooklyn, 4-9.
Collins, Cline and Rastus—Music Hall, Brooklyn, 4-9.
Cullen, J. H.—H. and B., Brooklyn, 4-9.
Conwell, Robt.—Keith's, Prov., 4-9.
Ching Ling Foo—Keith's, Phila, Nov. 13-9.
Canfield and Carleton—Music Hall, Brooklyn, 11-16.
Cohans, Four—Cleveland, O., 4-9, Buffalo, N. Y., 11-16.
Conway and Leland—Keith's, Boston, 4-9.
Carmen, La Belle—Haymarket, Chicago, 3-9.
Cohn, Fred—Chicago O. H., 3-9.
Cosmopolitan Trio—Keith's, Phila., 4-9.
Clemens and McCloud—Wilmington, 4-9.
Cragg Family—Keith's, N. Y., 4-9.
Colbys, Musical—G. O. H., Phila., 4-9.
Clayto and Clarice—Keith's, N. Y., 4-9.
Conditt and Morey—Olympic, Chicago, 4-9, Haymarket, Chicago, 11-16.
Cressy and Dayne—G. O. H., Syracuse, 4-9, Poli's, N. H., 11-16, Bijou, Richmond, Va., 18-23.
Cadieu—Proctor's, N. Y., 4-9.
Carter, Billy—Hopkins', Chicago, 3-9.
Conroy and McDonald—Columbia, St. Louis, 4-9.
Cushman, Frank—Keith's, Boston, 4-9.
Clark and Gandy—Keith's, Boston, 4-9.
Cardownie Troupe—Keith's, Phila., 4-9.
Cloud and Kershaw—Columbia, St. Louis 4-9.
Cyr and Hill—Novelty, Brooklyn, 4-9.
Dawley and Fontelle—Pastor's, N. Y., 4-9.
De Forcesta, The—Proctor's, N. Y., 4-9.
De Haven and Maie—Proctor's, N. Y., 4-9.
Dolans, The—Olympic, Chicago, 4-9.
De Greasa, The—Olympic, Chicago, 3-9.
Drew, Mr. and Mrs. Sidney—Imperial, St. Louis, 4-9.
Dammann, Carl—H. and B., Brooklyn, 4-9.
Davis, Geo.—Gilmore, Springfield, 4-9.
De Witt and Burns—Gilmore, Springfield, 4-9.
Darrow, Mr. and Mrs. Stuart—Music Hall, Brooklyn, 4-9.
Dixon, Bowers and Dixon—Keith's, Prov., 4-9.
Dempsey, Mitchell and Co.—Keith's, Boston, 4-9.
Dunn and Jerome—Chicago O. H., 3-9.
Downs, T. Nelson—Central Theatre, Dresden, Germany, 1-30.
Eckert and Berg—Keith's, N. Y., 4-9.
ELINORE SISTERS—G. O. H., Syracuse, 4-9, Olympic, Chicago, 11-16.
Edson, Harry—Pastor's, N. Y., 4-9.
Evans and Miles—Proctor's, N. Y., 4-9.
Eddy Family—Columbia, St. Louis, 4-9.
Ellis, Chas. T.—Columbia, St. Louis, 4-9.
Elbridges, The—Novelty, Brooklyn, 4-9.
Estus, Edw.—Park, Worcester, 4-9.
Filson and Erroll—Miner's, Harlem, N. Y., 4-9, H. and B., Brooklyn, 11-16.
Fortuni Bros.—Chicago O. H., 3-9.
Flynn, Joe—Olympic, Chicago, 3-9.
Fish and Quigg—Buda-Pesth, Hungary, 1-30.
Fisher, Perkins D., Mr. and Mrs.—Shea's, Toronto, 4-9.
Franklin, Irene—Shea's, Toronto, 4-9.
Fagan and Byron—Keith's, N. Y., 4-9.
Fuller, Ida—Novelty, Brooklyn, 4-9.
Fields, Fanny—H. and B., Brooklyn, 4-9.
Farrell and Stark—Keith's, N. Y., 4-9.
Fielding—Cook O. H., Rochester, 4-9.
Ford, Jas. W.—Cook O. H., Rochester, 4-9.
Fox and Foxie—Keith's, Prov., 4-9.
Florenz Troupe—Keith's, Boston, 4-9.
Foy and Clark—Music Hall, Brooklyn, 4-9.
Fernandez—Park, Worcester, 4-9.
Gavin and Platt—Pastor's, N. Y., 4-9.
Guilbert—Palace, N. Y., 4-9.
Gliisando—Haymarket, Chicago, 3-9.
Gaspard Bros.—Haymarket, Chicago, 3-9.
Gleason, Kid—Chicago O. H., 3-9.
Grazer, Arnold, and La Petite Hazel—Columbia, St. Louis, 4-9.
Golden, Horace—G. O. H., Phila., 4-9.
Gregory and Durrell—G. O. H., Syracuse, 4-9.
Gardner, George, and Co.—Leland, Albany, 4-9.
Goolmans, The—Keith's, Boston, 4-9.
Golden Trio—Music Hall, Brooklyn, 4-9.
Galetto, Prof.—Chicago O. H., 3-9.
Grapewin and Chance—Proctor's, N. Y., 4-9.
Gaylor and Graff—Park, Worcester, 4-9, Gilmore's, Springfield, 11-16.
Green and Friend—Brooklyn Music Hall, 4-9.
Garrisons, The—England—indefinite.
Hunter, Bessie—Proctor's, N. Y., 4-9.
Hall and Staley—Palace, N. Y., 4-9.
Hungarian Boys' Band—H. and B., Brooklyn, Nov. 27-9.
Hallen and Fuller—Olympic, Chicago, 3-9.
Hawaiian Queens—Chicago, 4-23.
HERRMANN, ADELAIDE—Keith's Boston, Nov. 27-9, G. O. H., Washn., 11-16.
Hines and Remington—Columbia, St. Louis, 4-9, Olympic, Chicago, 10-16.
Heclows, The—Pastor's, N. Y., 4-9.
Hurd—Pastor's, N. Y., 4-9.
Hague and Herbert—Pastor's, N. Y., 4-9.
Hamilton, Mr. and Mrs. C. Geo.—Star Theatre, Minneapolis, 4-9.
Howard, Prof.—Palace, N. Y., 4-9.
Howley and Leslie—Palace, N. Y., 4-9.
Harty, John R.—Keith's, Boston, 4-9.
Howard Bros.—Keith's, Phila., 4-9.
Herchelle Sisters—Columbia, St. Louis, 4-9.
Hemming Sisters—H. and B., Brooklyn, 4-9.
Hall, Caroline—Gilmore, Springfield, 4-9.
Hilton, Gilmore—Springfield, 4-9.
Irwin and Hawley—H. and B., Brooklyn, 4-9.
Jordan and Welch—Chicago O. H., 3-9.
Johnston and Dean—Keith's, Phila., 4-9.
Johnstons, Musical—Shea's, Buffalo, N. Y., 4-9.
Jones and Sutton—Springfield, Mass., 4-9.
Jerome, Irene—Olympic, Chicago, 3-9.
Judge—New Grand, Washn., 4-9.
Kelly and Violette—Cook O. H., Rochester, 4-9.
King, Florence Henri—Columbia, St. Louis, 4-9.
Koster, Kit—Keith's, Boston, 4-9.
Kilroy and Britton—Keith's, Boston, 4-9.
Kleist Bros.—Music Hall, Brooklyn, 4-9.
Kayne, Professor—Haymarket, Chicago, 3-9.
Kernell, John—Shea's, Tortonto, 4-9.
Klein and Herring—Chicago O. H., 3-9.
Kelly, Spencer—Keith's, N. Y., 4-9, Keith's, Prov., 11-16.
Kohl and Barney—Olympic, Chicago, 3-9.
Kendall, Ezra—Palace, N. Y., 4-9.
Lafayette—Chicago, 27-18.
Linton and McIntyre—G. O. H., Syracuse, 4-9.
Lassard Bros.—Keith's, Boston, 4-9.
Lawrence, Nellie—G. O. H., Syracuse, 4-9.
Link, Billy—Keith's, Phila., 4-9.
Laredo and Blake—Keith's, Phila., 4-9.
Leech, Al., and Three Blossoms—Chicago O. H., 3-9.
Leclair, John—Bijou, Richmond, 4-9.
Leroy and Clayton—Pastor's, N. Y., 4-9.
Littlefield, C. W.—Pastor's, N. Y., 4-9.
Luna, Baby—Keith's, Prov., 4-9.
Latona, Frank—Proctor's, N. Y., 4-9.
Leavitt and Novelo—Olympic, Chicago, 3-9.
Loftus, Cissie—Keith's, Boston, 4-9.
Lloyd, Anna—Music Hall, Brooklyn, 4-9.
Lacy, Harry—H. and B., Brooklyn, 4-9.
Lina and Vani—Park, Worcester, 4-9.
Maddox and Wayne—Shea's, Toronto, 4-9.
Mora, Helena—Chicago O. H., 3-9.
MURPHY, MR. AND MRS. MARK—Park, Worcester, 4-9.
Morris, Felix—Keith's, N. Y., Nov. 27-9.
Moulliere Sisters—Keith's, Prov., 4-9.
Montague and West—Cook O. H., Rochester, 4-9.
Martinetti and Grossi—Keith's, Prov., 4-9.
Miles and Nitram—Keith's, Boston, 4-9.
Mack and Armour—Keith's, Boston, 4-9.
Marshall, Edna Bassett, Co.—G. O. H., Phila., 4-9, Grand, Washn., 11-16.
Moore Bros.—Chicago O. H., 3-9.
McPhee and Hill—Park, Worcester, 4-9.
Morrison and Markey—Keith's, N. Y., 4-9.
Maxmillian and Shields—Cook O. H., Rochester, 4-9.
Melrose Bros.—Cook O. H., Rochester, 4-9.
Melville and Stetson—G. O. H., Phila., 4-9.
Midgeleys, The—Keith's, Prov., 4-9.
Mason and Francis—Palace, N. Y., 4-9.
McKeever, Lizzie—Haymarket, Chicago, 3-9.
Mackay and Wilson—Haymarket, Chicago, 3-9.
Manley and Rose—Columbia, St. Louis, 4-9.
Muhlenbach's Arabs—Novelty, Brooklyn, 4-9.
McBride and Goodrich—Novelty, Brooklyn, 4-9.
Marinellas, The—G. O. H., Syracuse, 4-9.
Macart, Prof.—Shea's, Toronto, 4-9.
Mathews and Harris—Park, Worcester, 4-9.
Morgan and Otto—New Grand, Washn., 4-9.
Niblo, Fred—G. O. H., Phila., 4-9.
Nobles, The—Springfield, Mass., 4-9.
Nawns, The—New Grand, Washn., 4-9.
Neville, George—Shea's, Toronto, 4-9.
Nizarra—Glens Falls, N. Y., 4-9.
Neilsen Sisters—Haymarket, Chicago, 3-9.
Nelstone and Abbey—Keith's, Boston, 4-9.
Ozar and Delmo—Columbia, St. Louis, 4-9.
Patrice—Haymarket, Chicago, 3-9.
Pearl, Katheryn—Chicago O. H., 3-9.
Polk and Kollins—Hopkins', Memphis, 4-9, Nashville, Tenn., 11-16.
Partellos, The—Lebanon, Pa., 4-9, Paterson, N. J., 11-16.
Powers and Hyde—Haymarket, Chicago, 3-9.
Patterson Bros.—Keith's, Phila., 4-9.
Rouny Sisters—Chicago O. H., 3-9.
Rigby, Arthur—Park, Worcester, 4-9.
Russell Bros.—Pastor's, N. Y., 4-9.
Russell, Ida—Howard, Boston, 4-9.
Ravens, Musical—Proctor's, N. Y., 4-9.
Rawson and June—Olympic, Chicago, 3-9.
Rice Bros.—G. O. H., Phila., 4-9.
Rose, Julian—G. O. H., Syracuse, 4-9.
Ramsone, J. W.—New Grand, Washn., 4-9.
Redding, Francesca, and Co.—New Grand, Washn., 4-9.
Sablon, Alice—Music Hall, Glens Falls, N. Y., 4-9.
Stephens and Taylor—Wonderland, Detroit, 11-16.
Seay and Hendrie—Keith's, Prov., 4-9.
Smedley Sketch Club—Keith's, Boston, 4-9, Keith's, Prov., 11-16.
Siegfried—Olympic, Chicago, 3-9.
Seligman, Minnie, and Co.—G. O. H., Phila., 4-9.
Sherman and Ralliston—G. O. H., Phila., 4-9.
Stebbins, St.—Columbus, St. Louis, 4-9.
Stine and Evans—Olympia, Chicago, 4-9, Haymarket, Chicago, 11-18.
Satsuma—Novelty, Brooklyn, 4-9.
St. Onge Bros.—Proctor's, N. Y., 4-9.
Stanley and Wilson—Pastor's, N. Y., 4-9, Cook O. H., Rochester, 11-16.
Simms and Graham—Chicago O. H., 3-9.
Solaret—Savoy, Lowell, Nov. 27-9.
Sophie—Pastor's, N. Y., Nov. 27-9.
Turner's Pickaninnies, and Pauline Moran—Shea's, Toronto, 4-9.
Tierney, J. T.—People's, Phila., 4-9.
Thomas, Hilda—Keith's, Phila., 4-9.
Taylor Twin Sisters—Folies Bergere, Paris, France, Oct. 1 to Dec. 1.
Tolzins, Musical—Gilmore, Springfield, 4-9.
Tavary, Marie—Proctor's, N. Y., 4-9.
Terry and Lambert—Haymarket, Chicago, 3-9.
Thornton, James—Keith's, Prov., 4-9.
Tyler, Rosalie—Hopkins', Chicago, 3-9.
Templeton, Fay—Keith's, Phila., 4-9.
Trovollo—Music Hall, Brooklyn, 4-9.
Vernon—Palace, N. Y., 4-9.
Vance, Clarise—Palace, N. Y., 4-9.
Van Leer and Duke—Keith's, Phila., 4-9.
Whitman, Frank—Columbia, Boston, Nov. 6 indefinite.
Wood and Shepard—Theatre Varieties, Prague, Germany, 1-15.
Watson, Hutchings and Edwards—Poli's, N. H., 4-9, Proctor's, N. Y., 11-16.
Willits and Thorne—Park, Worcester, 4-9, Springfield, Mass., 11-16.
Williams, Johnny—Keith's, Prov., 4-9, Keith's, Phila., 11-16.
Welch, Joe—Keith's, N. Y., 4-9.
Windom Quintette—Keith's, Prov., 4-9.
Waterbury Bros. and Tenny—Palace, N. Y., 4-9.
Wilson Family—Proctor's, N. Y., 4-9.
Wagner and Arnim—Shea's, Toronto, 4-9.
Western, Lillie—Pastor's, N. Y., 4-9.
Wilson and Lorraine—Pastor's, N. Y., 4-9.
Wrothe and Wakefield—Keith's, Prov., 11-16.
WILDER, MARSHALL P.—Lyceum, Denver, 11-16.
Williams and Tucker—Poli's, N. H., 4-9.
White and Harris—Olympic, Chicago, 4-9.
Winstanley and Sullivan—Olympic, Chicago, 3-9.
Weston and Hale—G. O. H., Syracuse, 4-9.
Wormwood, Professor—Gilmore, Springfield, 4-9.
Whitney Bros.—Orpheum, Omaha, Neb., 4-9.
Zeno, Karl and Zeno—Hopkins', Chicago, 3-9.

MATTERS OF FACT.

Of Polly Stockwell's work in Devil's Island, the Rochester "Herald" says: "Hers was the most natural, painstaking work in the entire performance. The portrayal of utter abandonment to grief and despair was as artistic a bit of emotional acting as has dignified the Baker Theatre this season."

Maud Sinclair has been most successful this season in the varied repertoire of the Waite Comedy company. She has played successfully not only the roles of the regular repertoire, but has on several occasions enacted roles in special productions at short notice, and with much credit.

Bartlett and May, featured in A Woman in the Case, write that business has been record-breaking ever since the opening at Valparaiso, Ind., Nov. 23. The company consists of sixteen people besides treasurer, musical director, and two agents. They played Thanksgiving matinee and night at Elgin, Ill.

After an engagement at the Grand Opera House, Chester, Pa., the Lester Walter Stock company was tendered a complimentary reception by patrons of the house.

The Byrne Brothers' Eight Bells company at the Bijou Theatre, Pittsburg, on Thanksgiving Day played a matinee to $1,080.90, and night to $2,040—$3,040.90 on the day.

Alma Chester's is the only repertoire company having the right to Slaves of Gold, Manager Dibble having purchased all scenery and effects of the original production from Elmer Grandin, with the repertoire rights.

McFadden's Flats was very successful last week at the People's Theatre, Philadelphia.

George A. Weller, who has been connected with the James O'Neill, Wilton Lackaye, Faust, and other companies, is at liberty for leads and heavies. He may be addressed care of the auditorium Hotel, Chicago, Ill.

W. W. Power, who personally booked and routed the American tours of Lieutenant Dan Godfrey's British Guards' Band, of London, England, is at liberty to accept engagement with a first-class company as advance, treasurer, or business-manager. Mr. Power's experience covers a period of six years of local management in Belleville, two years with Brooke's Chicago Marine Band, and the last two seasons with Dan Godfrey's Band. His permanent address is Belleville, Canada.

Brown's In Town, under La Motte and Sowersby's management, continues before large audiences.

Margaret Dibdin Pitt has contracted to finish the season with Daniel R. Ryan's company, being strongly featured in the leading roles in Mr. Ryan's repertoire. One of her successes has been as Parthenia.

Manager W. E. Flack, of Eight Bells, wants at once a pretty and talented ingenue.

Ralph E. Cummings is open to offers for leading business or as stage director. He has resigned from the management of the Cummings Stock company, which he organized, and which has proven successful under his direction, having found the strain of superintending both the business and artistic ends too severe. He is now in New York.

Through an accident Kelly's Kids finds itself out of a Christmas week booking. This attraction has been a winner and should prove a strong holiday attraction in one of the best of popular-price houses. Managers should communicate at once with P. A. Paulsecor, Academy of Music, Chicago, Ill.

Belle Gold closed with Skipped by the Light of the Moon at Galveston, Tex., on Nov. 12.

Beatrice Vaughan, who has received the best words for her performance in the leading role in The Gunner's Mate, leaves that co. Jan. 2, and will then be at liberty.

Manager Garrity, of the Portland Theatre, Portland, Me., reports big business for attractions that make good. The American Girl did the largest business of all the attractions that played Portland Thanksgiving Day, and it was immediately booked for a return date, the opening day's sale for the return being the heaviest in years.

The Queen of Chinatown, under the direction of William T. Keogh, has finished its second engagement this season at the Star Theatre, New York, and is said to have played to over $7,000. Laura Biggar is now playing the leading role, and as the feature of the cast is meeting flattering success. Henry H. Winchell is acting manager for Mr. Keogh. The Chinese family of actors, Li Gee Show, Wing See, Toy See, and Loey Fong, now with this attraction, are the first real Chinese to be introduced into an American play. They are from the Chinese Theatre, Doyers Street, New York. Anna Wilkes is playing the part of Columbia.

William T. Keogh's The Great Train Robbery played Thanksgiving week at the New Century Theatre, Newark, N. J., to the largest holiday business in the history of that theatre.

Daniel R. Ryan's company broke all house records at the New Grand Opera House, East Liverpool, O., on Nov. 27, opening to $306.80.

Thomas M. Berry, author of several vaudeville sketches, and Harry J. Read, formerly of Tony Pastor's office, have joined hands, and will put the Berry and Read Comedy company in repertoire on the road, opening on Dec. 18 with a first-class company. Thomas M. Berry's Vaudeville Club opened its season at Stamford, Conn., Nov. 30. Mr. Berry is with the comedy company. E. J. Colihan is managing the vaudeville company, and Mr. Read will be in New York attending to the affairs of both attractions.

Capable concert people are wanted for a concert organization now touring the South. Address Post Office Box 127, Wilmington, N. C.

Julia Seamon and the Seamon children have resigned from London Life company.

Harry J. Mortimer is arranging for the production of Kate Hume's new play, A Man from Indiana.

Arthur W. Tams, of 140 West Twenty-eighth Street, informs managers, operatic and other artists, that Wilfred Ashland, formerly connected with his agency department, is no longer in his employ. The agency department has been enlarged. In making applications for engagement all communications should be addressed to Mr. Tams direct.

VAUDEVILLE. VAUDEVILLE.

Beginning with Ripples of Merriment and swelling into Continuous Laughter.

"An American Duke"

(By CHARLES HORWITZ),

A brilliant, original one-act farcical satire, played by the Clever Artists,

MR. and MRS. TONY FARRELL.

Produced at the Alhambra Theatre, Chicago, week of Nov. 26th and received with shouts of laughter and applause.

BRIGHT LINES. FUNNY SITUATIONS. ELEGANTLY COSTUMED.

Week of Dec. 4th, COLUMBUS THEATRE, NEW YORK.

Managers and Agents are cordially invited to see this act.

SOMETHING NEW.

HARRY JACKSON, KATE JACKSON,

THE COMEDIAN, THE ACTRESS.

"IN VAUDEVILLE,"

PRODUCING THEIR CLEVER COMEDY SKETCH.

"A BACHELOR'S HOME."

Every Line a Laugh. Every Song a Hit Every Piece of Business a Roar.

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CLEAN CUT CLEVER COMEDY.

Managers, if you want a winner, address HARRY JACKSON, Grand Opera House, Nashville, Tenn., till Dec. 10th, then YOU WATCH US. care of *Hopkins' Theatre, Chicago, Ill.*

Seymour Emelie

HOWE AND EDWARDS

$50 REWARD.

Howe and Edwards are American Comedians of the highest order.—*London Era*, May 1, 1899. Permanent Address, MIRROR.

MURTHA PORTEOUS FALK.

AUGUST 31, 1899.

We beg to state that Miss Murtha Porteous Falk is one of the most clever women in her line in the profession. She made her debut in vaudeville at our house and we have also booked her in a number of other places, and she has at all times given the greatest of satisfaction. She is a woman with a great deal of experience in stage work, sings well and looks beautiful, her wardrobe cannot be excelled. We are more than pleased to recommend her to any one who may be able to use her services.

Yours very truly, HURTIG & SEAMON.

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I write **SKETCHES** for Vaudeville work.

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L. M., Manos office.

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THE REIGNING QUEEN OF AERIAL DARING.

New. Novel.

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THE CALLBOY'S COMMENTS.

In a trolley car the other day I saw a young, pretty girl, dressed nicely and with some commendable show of style. My attention was attracted especially by a long white mark across the side of her face. It looked like a terrible scar and I commiserated secretly the young woman that fate had so cruelly branded. But we arose to alight at the same corner, and as she passed me I observed that the white mark was no scar. It was a little ridge of powder, inartistically applied, and was a part of a singularly pathetic attempt at face painting. There is always something of hollow mockery about a pretty girl with a painted face, something very pitiful in the thought that beauty should deliberately disfigure itself; a strange barbaric fancy that savors of the same impulse that tattooes the savage and puts rings in his nose.

The savage may be excused on the ground that any effort to disguise his normal appearance were welcome, but that is no reason why the lily should daub itself with carmine, or the pearl mask its purity with flagrant dye. Another thing I saw, too. The young woman carried several play books in her hand, and she entered one of the dramatic schools. Since then I have seen her several times about that school. Now, I believe firmly that the girl is daubing on the paint in the vain imagination that it makes her look like a real actress. Real actresses do not make-up off the stage.

It seems to me that the dramatic schools that engage to prepare pupils for the life of the theatre might do well to impress upon these ambitious ones that paint on the face does not make an actress, nor convey especially desirable notions to the people—or the managers. It excites only pity, or contempt.

The redoubtable Harry Corson Clarke has forwarded a sort of doubled-barreled curio in the way of two cards, each bearing the name of a San Francisco gentleman and his portrait. But the cards show two differing addresses, and one says, under the portrait, "With (a certain paper)," while the other has in like place the talismanic word, "Barkeeper." Thus we see the extraordinary versatility of the other coast.

Wallace Munro sends the programme of "a musical and dramatical concert" recently accomplished at Greenville, Miss., for a local charity. In this is to be remarked not alone a "quartette" projected by three gentlemen, an idea quite unconventional, but also a "synopsis" of a play called The Disappointed Bride. Permit me to quote the "synopsis:"

ACT I.—A room brilliantly lighted. Charlie, in evening dress, walks leisurely around.
ACT II.—Hattie seated in her room with fancy work. Servant well dressed.
ACT III.—Julia and others chatting merrily.

There's a scenario for you! Picture the tidy domesticity of Hattie in her room with fancy work, as vividly contrasted with the flinpant Julia, chatting so indiscriminately. And then think of Charlie walking leisurely around—in evening dress, too—and the well dressed servant. The heart interest must be immense in a play like that.

Affleck and Woolley have turned in the following wonder from Hackensack, N. J., the place of which you might have heard. The wonder:

GENTLEMEN: One of the members of our society having heard that you supply talent for church entertainments I thought that I would write and let you know what we would like. As a number of our people have heard about Lillian Russell and Weber and Fields, but have never seen them, we would like to know if you could get them. Part of the show can consist of some prominent church singer and some well known organ player. I should suggest some player of different musical instruments and a reciter. But be sure and do not have anything vulgar, sung or spoke. Our society have voted to spend $35 for the purpose, which I suppose is more than enough to get up a good entertainment with above people, and permit you to make quite a tidy sum for your trouble.

I hadn't believed nearly all of those things about Hackensack, but now I am convinced.

When Arthur C. Aiston took The Sorrows of Satan over to Newark, N. J., he received this kindly communication from a thoughtful resident:

DEAR SIR: A picture of Hell in Full Blast &c—pronounced by experts to be the finest work of art they ever saw (5 feet by 4)—is for sale at —— Mulberry street. Just the thing you'd think to travel with your show. Call and take a look at it. The right man shall get it at a bargain.

Even if Mr. Aiston didn't need the picture, I think that he might have engaged those experts. Experts in the matter of "Hell in Full Blast" should be very interesting raconteurs.

Josephine Gassman has done me the favor to send along this appeal received by her from Lorain, Ohio:

Dear friend Miss Josephne in Regards to you I have Seen your picber in the Press and your name Witch I Will rite you A few Words hoping it Will not make Anoy Bad filling Miss Josephne Gassman if you have Anoy objacten to Ask you for you Corespondens—that is if you Arent Maried.

Then Maude Caswell, the acrobatic girl, forwards this highly interesting one that she received in Indianapolis:

DEAR MISS CASWELL: I saw you last night and think you are just grand. Now I want to go on the stage and think with a little practice I could do an act like you as I could learn very quick if I had someone to show. I can kick as high as my head now and nearly do the split; don't you think that is pretty good. My mother don't care but wants me to get in a good company. Now I would like to call upon you and find out a few things, how long it would take me to learn to do sommersauts and flip overs like you do and if you use some kind of oil to make you limber and I will buy one of your old dresses if you want to sell one. I work in the 5 and 10 cent store.

Miss Caswell doesn't say whether or not she encouraged the laudable ambition. As I have before observed, the amount of talent awaiting expression out in the Central States quite passeth understanding.

Lee, the hypnotist, favors me with a criticism about the Olympia Opera company from a Raleigh, N. C., paper, which remarks appreciatingly: "The chorus was composed of fresh voices, pretty faces and tuneful ankles." An extraordinary physiological phenomenon, to be sure.

More critical was the paper of Rapid City, S. D., from which J. J. Sheridan sends the following analytical notice:

Joshua Simpkins and company deserve the excellent house which greeted them last evening. Space does not allow of an extended notice, but the writer cannot forbear to mention one thing. Reference is made to the excellent playing of the snare drummer. Many people may think there is little difference in snare drum playing, but to the initiated there is. And the snare drum playing was only an index to the excellence of the whole performance.

That must have been tremendously gratifying to the actors in the company.

Harry W. Nowell, of The Sporting Duchess, has turned in the programme of a Reading, Pa., burlesque house that is funny enough to reproduce in full if there were only room. But I must quote certain salient features. There was an "original terpsichdrean comedy," followed by "the gorgeous teipsichorean novelty with new garnichments in the way of wardrob." And then there was "amature night, open to all amature performers." Of course, I suppose it was all on the typesetter. Just as when the Rose Hill English Folly company played down at the historic London Theatre in this town, the other week, and the programme called them an "English Golly Company."

THE CALLBOY.

PROFESSIONAL DOINGS.

A dramatization of Quo Vadis by Charles W. Chase was presented at the Opera House, Granville, N. Y., Nov. 21, by a company that was left stranded by a repertoire manager. This is supposed to be the first performance on any stage of a dramatization of this novel. Mr. Chase's play is in six acts and nine scenes.

William Morris and the company to present The Adventure of Lady Ursula on tour are rehearsing at the Lyceum. They will open at Hartford, Conn., on Dec. 25.

Vera De Noie, leading lady of Devil's Island did a graceful act at the Bastable Theatre, Syracuse, Thanksgiving Day. At the close of the matinee performance she treated the thirty supers employed in the play to a turkey dinner. The stage hands were also remembered.

Flake and Bowling have entered in arrangements, it is said, with Henry C. Miner contemplating the building of a large hotel and theatre or music hall at Eighth Avenue and Fifty-eighth Street, in this city. The building, report says, will cost $2,000,000.

In The Singing Girl at the Casino Alice Nielsen introduced last evening a new song by Victor Herbert and Harry B. Smith that met with much favor.

The new review, Broadway to Tokio, will be produced at the New York, Jan. 1.

Nellie McHenry closed her season in Green Room Fun at Fishkill, N. Y., Dec. 2.

The ashes of the late Charles Coghlan will be placed in a sepulchre on his estate in Prince Edward Island. Andrew Robson will continue in his play, The Royal Box, and Gertrude Coghlan, who has been ill in Minneapolis, may appear in Mr. Coghlan's last play, Her Ladyship.

Clara Haumer has recovered from her recent illness, and will open her season early in the new year, supported by Dave Williams. The tour will extend to the Pacific Coast.

Last Wednesday the Unknown company, with John A. Stevens and J. J. Spies as managers, and The Skipped by the Light of the Moon company, managed by McClellan and Warmington, left for Providence from Peck Slip, East River. Three of the people were left, but, using their traveling knowledge, caught a train, and met the boat at New Haven, all going on their way rejoicing.

Edwin Forrest Lodge, No. 2, A. O. F., held an interesting meeting on Sunday. The Lodge decided to entertain their friends at a "smoker," to be held on Jan. 12, to commemorate the birthday of Edwin Forrest, and the organization of the order.

Dr. Joseph Silverman, pastor of the Temple Emanuel, and Mrs. E. L. Fernandez will be the guests of honor at the tea to be given on Thursday afternoon by the women of the Actors' Society. Sadie Stringham, the hostess for the occasion, will be assisted by Engel Sumner and Myra Brooks.

The Castle Square Opera company will present on Christmas Day, for the first time in this city, Jakobowski's new opera, La Tarantella.

Gay Rhea was severely injured at Mt. Pleasant, Pa., on Thanksgiving. The curtain in falling struck Miss Rhea on the head and she was unconscious for some time. Physicians were summoned, and she is now reported out of danger and in a few days will be able to continue her work.

Herbert Ayling denies the report that some one has replaced him in the cast of In Paradise. He says he was never engaged for that comanpy.

A daughter was born to Mr. and Mrs. Herbert T. Soule (Nannie E. Soule), at New Bedford, Mass., Nov. 22. The little one has been named Hazel May.

John A. Stevens expects to produce his new play, His Other Self, during the Winter.

The roster of Welsh Brothers' Ten Nights in a Bar Room is as follows: Welsh Brothers, sole owners; John T. Welsh, general agent, with three assistants; M. H. Welsh, general-manager; H. Stanley Lewis, business-manager and press agent; Charles Yorke, stage-manager; William Warden, assistant stage-manager; "Doc" Phillips, band leader; Professor Davidson, orchestra leader; M. George, principal chef; Jacob Bowers, master of transportation; Harry McGuire, in charge of stock; Billy Hix, master of properties; William Wilson, head waiter; Dan McGrath, porter, Car No. 1; "Long Harry," porter, Car No. 2; Harry Rogers, D. C. Philips, E. L. Sutliff, Frederick La Don, Charles Yorke, H. Stanley Lewis, S. L. Huntley, George Boyd, Edward Kennedy, Edward Hope, Harry F. West, Charles Jacoby, Henry Geisey, Morrison Essex, Charles Campbell, Edna Clare, Carrie Reynolds-Lewis, Louise Garnett, Nella Rhodes, Claire Sutliff, "La Petite Jessie," and Mrs. J. P. Stenson. The special scenery is by Sosman and Landis, and H. Stanley Lewis and Frederic La Don.

An afternoon tea will be given on Thursday at the Actors' Society rooms by the women members for their friends.

LITTLE NELL AND THE MARCHIONESS.

Robert E. Johnston, manager for Mary Sanders, is devoting his energies to the production of Harry P. Mawson's Little Nell and the Marchioness, and will make the presentation of this Dickens play complete in all details. The scenery, property and costumes are being made and gathered under the supervision of William Seymour. The previous versions of this book were in a measure panoramic and sketchy. These faults Mr. Mawson has endeavored to avoid and to weave out of the famous work a play that shall be photographic of the book and yet present a consecutive and well-balanced story which shall run throughout the play. Mr. Mawson had this advantage in making his play, that a religious observance of the original is not expected at this day, so that the author is free to develop out of the material a play which shall be interesting and dramatic. It is believed by those who have read Mr. Mawson's version of "The Old Curiosity Shop" that he has succeeded in doing this to a remarkable degree.

GUTHRIE'S NEW THEATRE.

Guthrie's new theatre is not only the handsomest in Oklahoma Territory, but has few equals in the Southwest. The house was dedicated on Nov. 27 with a presentation of Faust by Hubert Labadie and his company. As the seats were sold at auction the receipts reached a grand total of over $8,000, an auspicious opening for a new playhouse and an indication of the warm interest in amusements felt by the playgoers of that young city. F. P. McClure, who is to be manager, is responsible for the new house, as by his labor he interested Guthrie's best element with brilliant results. The house is thoroughly modern, and seats 1,100 people.

QUO VADIS.

Aiden Benedict has secured Charles W. Chase's dramatization of Henry Sienkiewicz's famous novel, Quo Vadis, and will make an elaborate production of it. The play was tentatively produced in a small town in New York State recently, and the result was satisfactory. In his dramatization Mr. Chase has adhered closely to the book. His introduction of the Lord's Prayer is a novel feature, but he has so surrounded it with a scene of solemnity that its recital is said to be unobjectionable. The play is in six acts and nine scenes. Mr. Chase will act as business-manager of the company.

CUBAN BLOODHOUNDS FOR U. T. C.

Al. W. Martin received last week via the Ward Line steamer "Mexico" from Havana a pair of genuine Cuban bloodhounds from the kennels of Jose Silvardo, a Cuban fancier. These are probably the only specimens of this breed ever brought to this country. The dogs, which have been named "Maceo" and "Gomez," are now in the hands of a trainer, and will soon be used in Mr. Martin's production of Uncle Tom's Cabin.

ARENA.

GREENVILLE, MISS. Ringling Brothers' Circus Nov. 17 to 20; good people.

AUGUSTA, GA.—Gentry's Dog and Pony Show Nov. 21, 22 pleased good business.

TAMPA, FLA.—Cooper's Circus Nov. 17-22; packed tents; performances good.

ARENA NOTE.

Ringling Brothers' Circus closed a season of thirty-seven weeks at New Orleans, La., Nov. 22.

FRANK PALLMA MUSICAL DIRECTOR. AT LIBERTY.
Three seasons with Frank Daniels' Opera Co
Original productions—Wizard of the Nile and Idol's Eye.
Address 514 North Main St., Port Chester, N. Y.

CAPACITY FIVE NIGHTS A WEEK.
Bates & Grant's Big Comedy Success
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With JOHN E. KELLY as Senator Duffy.
Packed and jammed nearly everywhere. Played 28 return dates to S. R. O. More specialties than any other comedy. 24 people. Band, orchestra. Big novel street parade.
Prof. Sherman's Wonderful Performing Goats.
Played Grand Opera House, Wilmington, Del., Sat., Dec. 2d. Mat. $187.00, Night $342.35. Return date Feb. 17th.
W. S. BATES, R. A. GRANT, Mgrs. HARRY B. BUSSING, Agt.

CONTINUED BIG BUSINESS AT THE
Portland Theatre,
PORTLAND, ME.
With a big Food Fair, Way Down East, A Polo Game and several minor attractions A. Q. Scammon's American Girl had capacity Thanksgiving afternoon; our opposition cannot say as well. At night hundreds were turned away, and I was forced to book The American Girl for return Monday, Dec. 4th, and the sale was so big I was compelled to announce a special matinee Monday. Managers having The American Girl booked cannot boom it too much. It is great.
Attractions that will make good can get the money at Portland Theatre M. J. GERRITY, Mgr.

MATTERS OF FACT.

The trio of girls who are known as the Hawaiian Queens, and whose presentation of the operetta, The Queen's Fan, made an unusual hit in the Orpheum theatres on the Coast, were honored by Manager Bronson, of the Los Angeles Orpheum, who printed 2,000 beautiful souvenirs of the "Queens." Oriska Worden, Adele Archer, and Vira Rial, which were presented to the ladies at a special matinee. Their Coast success has been duplicated in the Kansas City and Omaha Orpheum theatres, and a New York date is to follow a month's engagement of the "Queens" in Chicago.

The Missouri Girl has enjoyed remarkable patronage this season, and is duplicating the success of past years. The roster of the company remains the same as at the opening of the season in Chicago, Aug. 27.

A good agent is at liberty. He has had experience and should be addressed "R. W.," care this office.

Helen Guest, who resigned from the Hi Hubbard company at Harrisburg, Pa., was praised for her character work with that attraction. She is open to offers for the rest of the season, and may be addressed care of this office.

Fred. J. Huber, manager of The Gay Masqueraders, writes that the season so far beats all records for business under his management. The co. gives universal satisfaction. A screaming burlesque opens the bill, followed by a superb line of specialties by Lillian Durnham, phenomenal soprano; Swift and Huber, comedy musicians, Dailey and Vokes comedy sketch, Hanly and Jarvis, parodists and rapid-fire gaggers; Carlos and Voulette, daring acrobats, and Brown, Harrison and Brown, comedy trio. A reproduction of the Jeffries-Sharkey fight is also given, and the programme closes with a burlesque called In the Philippines, which is full of good things.

Maurice Callahan, manager of the Academy of Music, Pittsfield, Mass., telegraphed last night that Toll-Gate Inn, on a return engagement at his house, turned people away, and that the house was so crowded that the police stopped the sale of tickets.

CORRESPONDENCE.

(Received too late for classification.)

ARKANSAS.

NEWPORT.—OPERA HOUSE (J. E. Doherty, manager): South Before the War Nov. 28. Casey's troubles 6.

JONESBORO.—MALONE THEATRE (Will T. Malone, manager): Dixie Glee Club Nov. 17; small house. South Before the War 27.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Casey's Troubles Nov. 28. Chicago Symphony co. 30.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): A Hot Old Time Nov. 8; good business; performance excellent. Side Tracked 20; fair business. 777 22; fair business; performance good.

CONNECTICUT.

TORRINGTON.—OPERA HOUSE (F. R. Mathews, manager): Lorenzo Brothers Nov. 23-25; fair business. Gorman's Alabama Troubadours 28; small house. Gotham Comedy co. 4, 5. Victoria Burlesquers 7.—UNION THEATRE (Volkman Brothers, managers): Hearts of Oak 28; S. R. O.; excellent co.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Gorman's Alabama Troubadours Nov. 24, 25; good business. Vogel and Deming's Minstrels 27; large and pleased audience. Manhattan Stock co. 28-2 opened to a large house in The Lights of Gotham. Waite Stock co. 11-16.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Duffy's Jubilee No. 27; good house; performance fair. The Rising Generation 30; large and pleased audience.

ILLINOIS.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): A Texas Steer Nov. 15; receipts $610; audience enthusiastic. A Woman in the Case 2. Davidson Stock co. 4-9. Murray and Mack 15. ITEM: At the performance of A Texas Steer 15 the S. R. O. sign was used for the tenth time in three months.

CANADA.

GALT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): What Happened to Jones Nov. 28; S. R. O.; excellent performance.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): Witcher Dramatic co. 27-2.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): Dark.

Born.

SOULE.—A daughter, Hazel May, to Mr. and Mrs. Herbert T. Soule (Nannie E. Soule), at New Bedford, Mass., Nov. 28.

SEYMOUR.—At Boston, Mass., on Nov. 26, a son, to Mr. and Mrs. O. G. Seymour.

Married.

CORPENNING—NICHOS.—A. H. Corpenning and Recetta Rhentell Nichos (Zangaretta), on Nov. 29.

FISHER—FOWLER.—Frank F. Fisher and Inez Fowler (Regal Haven), at Hillsboro, O., on Oct. 30.

JOHNS—NEVILLE.—Stanley Johns and Madge Neville, at Seattle, Wash., on Nov. 26.

ROBINS—STANNARD.—John Hubert Robins and Anna Stannard, in New York city, on Nov. 29.

Died.

CARMICHAEL.—Robert Lee Carmichael, at Salem, N. C., Nov. 27, aged 37 years.

MARSHALL.—Benjamin W. Marshall, at Indianapolis, Ind., Nov. 26.

MARSTON.—Edward William Marston, at City Island, N. Y., Nov. 30, of pneumonia, aged 70 years.

RUSSELL.—Malcolm Russell, at Joblin, Ill., Nov. 22, aged 30 years.

SIMPSON.—Ray Simpson, at St. Louis, Mo., Nov. 24.

THORNDYKE.—J. B. Thorndyke, at Roselle, N. J., Nov. 28, of pneumonia.

NEW YORK THEATRES.

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Edwin Knowles, Manager
Evgs. at 8. Matinees, Wednesday and Saturday.
MRS. FISKE
In New Play by LANGDON MITCHELL (founded on Thackeray's "Vanity Fair"), entitled
BECKY SHARP

AMERICAN 42ND & 8TH AVE. CASTLE SQUARE CO.
OPERA. THIRD YEAR.
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CHICAGO, ILL.—The Haymarket has Patrice as its headliner. Her new skit, Edna's Ghost, is one of the best things she has ever done, and is very popular. The bill also contains the Sohlkes and Pickaninny Ponies, La Fayette, La Belle Carmen, the Neilson Sisters, the Glisandos, the Gaspard Brothers, Terry and Lambert, the Behan Trio, Professor Kayne, Powers and Hyde, Joe Hosokowa, Lizzie McKeever, and Mackay and Wilson.——Fred Hallen and Mollie Fuller head the list at the Olympic, and in their new farce, A Desperate Pair, are furnishing a treat for the patrons. Joe Flynn has a lot of new songs and parodies, and the Queen's Fan Trio, Rawson and June, Irene Jerome, Roger and Belle Dolan, Conditt and Morey, White and Harris, the De Greaus, Edward Boyle, Leavitt and Novelo, Siegfried, the Breton-Runkel Trio, Kohl and Barney, Winstaley and Sullivan, and Marie Butler make up the rest of the programme.——At the Chicago Opera House, as at the other two Kohl-Castle houses, Helene Mora, Arthur Dunn and Clara Jerome, Al French and the Three Blossoms, Willard Simms and Jennie Graham, Les Trois Soeurs Ronay, Jordon and Welch, and the Fortuni Brothers are filling the theatre at every performance. Others to be seen are Galetti's monkeys, the Black Averys, Ahearn and Patrick, Baker and Bunnell, Fred Cohn, Klein and Herring, Katheryn Pearl, the Moore Brothers, and Kid Gleason.——Colonel Hopkins' vaudeville bill includes Zeno, Karl and Zeno, Rosalie Tyler, Billy Carter, and Al Blanchards. The stock co. is playing Aristocracy.——At Sam T. Jack's, the Gay Morning Glories is the attraction. Bessie Taylor, Grant and Grant, Webb and Hassen, Bloch and Franks, Dryden and Leslie, Tad and Harry Walters furnish specialties, and The Gold Bug's Cruise and another burlesque are given.——Vanity Fair is on at the Trocadero, with two burlesques, Paris in 1900, and Robber Roy. In the olio are Williamston and Stone, Harris and Fiels, Katie Rooney, the Three Rios, Bonnie Goodwin, and Annie Little.——At the Lyric the pictures of the Jeffries-Sharkey battle are being exhibited twice a day to big business.——Items: Chicago friends of "The Girl With the Auburn Hair" are elated to hear reports of the success she has scored at Keith's, N. Y.—Canfield and Carlton, owing to a death in the family, were obliged to cancel their engagement at the Olympic last week. Houdini took their place on the bill and at once proved popular. He is as clever a magician as has been seen on the vaudeville stage in many days, and some of his work is astounding.—Clairesse Agnew is in town for a month, taking a much needed rest and visiting friends.—Martin Beck made a flying visit to the Orpheum's Kansas City and Omaha houses last week.—The Tedwin Sisters have joined the Moulin Rouge co.—The American Vaudeville Stars will shortly go out again. Horace Goldwin and Florence Townsend have signed with them.
M. A. TWYFORD.

BOSTON, MASS.—Cissie Loftus is the bright star of the bill at Keith's this week. We came near having her as Roxane to Mansfield's Cyrano earlier in the season, but patrons of vaudeville are glad that her return was deferred until she could come to Keith's with her imitations. This is the last week of the engagement of Madame Herrmann, who has made a decided success, and the other features of the week are the Florence Troupe, James O. Barrows, supported by John Lancaster, Brandon Mitchell, and Florence Wilberham, in Tactics; the Smedley Sketch Club, Conway and Leland, the Dempsey-Mitchell co., Frank Cushman, Kit Koster, Kilroy and Britton, Lassard Brothers, Mack and Armour, Arthur Nelstone, Minnie Abbe, Clark and Gandy, the Goolmans, John R. Hardy, Miles and McPram, and the biograph.——Fanny Everett still heads The City Club, with which she has always made such a success here, and appears for the first time at the smoking concerts at the Palace this week. The other features are Crimmins, Gore and Bixley, Ford and Da Vern, St. Clair and Loreno, Wren and Hughe, Adelina Roattino, and Lew Parker.——Miaco's other co., The Jolly Grass Widows, are at the Lyceum this week, introducing Evans and Vidocq, Pat and Mattie Rooney, Paulo and Dika, Wilson and Halpin, Hayman and Hayman, and Carrie Fulton.——The Bohemian Burlesquers are at the Howard Athenaeum this week, with Billy B. Van, Vevie Nobriga, Mitchell and Cain, Frank Fisher, Gladys Clark, Fred Wyckoff, Kessler and Carrick, and the Esmeralda Sisters. The house olio, headed by Lydia Dreams, includes the La Verde Sisters, Jennie Homer, The Dwyers, Larene Bayard, Ed Hart and Mlle. Bessie, James Abbott, Batchelor Sisters, Rae and Brosche, and Appleton and Allen.——Nellie Buckley's Female Minstrels are at the Nickelodeon this week, with Madge Lester Kennedy and Hayes, the Brothers Bishop, Fitzgibbons, McCoy and Fitzgibbons, the Five Musical Olivers, Waring and Fraser, Whilden, James W. Bingham, Williams and Melburn, Florence Zeller, Higgins and Leslie, and Cogan and Bacon.——Alfred E. Aarons was in town last week, and it took about ten minutes for rumors to get in circulation to the effect that he was here to negotiate for the transfer of a prominent high-priced theatre into a vaudeville house. The rumor is denied for the present.——So great has been the success of the Jeffries-Sharkey pictures at Music Hall that there will be a continuation for another week. Meantime the imitators are hiring vacant stores, etc., to trade on the strength of the originals.——The Palace is the latest vaudeville house to add Sunday night concerts—for charity—to its attractions.
JAY BENTON.

WASHINGTON, D. C.—The bill at the New Grand week 4-9 comprises John W. Ransome, who plays a return date; Francesca Redding in Her Friend from Texas, the Nawns, the Cecilian Four, Morgan and Otto, Judge, and the biograph.——Reilly and Wood's Big Show is at the Lyceum. In the co. are Frank D. Bryan, Howe Wall and Walters, Johnstone Brothers, Bessie Lamb, Jennings and Alto, Elliott and Aleene, Marshall and Darling, Meeker-Baker Trio, Lettie, Ben, Larney, and Pat Reilly. Rice and Barton's co. 11.——The Bijou presents The Pantzer Trio, Toonoonin Arabs, Charles Wayne and Anna Caldwell, Frank Cotton and mules, Nada Beyval, and Burton and Brookes, and a new burlesque by Harvey Dodd, Little Robin Hood, presented by the stock co.——Mlle. Marie, in artistic poses and electrical effects, was the star feature of Irwin's Burlesquers last week at The Lyceum, winning strong praise for an act that was decidedly out of the ordinary. As an outcome of a late booking of a colored organization, Manager Plimpton B. Chase, of the New Grand, gave bail Saturday in Criminal Court No. 1, in the sum of $1,000 to await the action of the Grand Jury upon the charge of violation of the civil rights law.——Free umbrellas on snowy or rainy nights will be provided by the management of the New Grand. They will be loaned on the deposit of one dollar, which is to be refunded when the umbrella is returned.
JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): A highly enjoyable bill was provided Nov. 27-2. James O. Barrows, assisted by John Lancaster, Brandon Mitchell, and Florence Wilberham, headed the bill in a very amusing sketch, called Tactics. The Bruet-Rivieres, Bedini and Arthur, Dempsey, Mitchell and Co., Conway and Leland, Cosmopolitan Trio, Brothers Abacco, Lucy Holman-Hinchcliffe, biograph, Rice and Cady, Claude Thardo, the Goolmans, and Stella Rinehart made up the bill. 4-9: Moulliere Sisters, Baby Land, James Thornton, the Midgleys, Dixon, Bowers and Dixon, Charles M. Seay and Anita Hendrie in Dollars and Dogs, William Windom, Bon Ton Trio, Fox and Foxie, Martinetti and Grossi, Chinese Johnny Williams, Robert Conwell, and John Barker.——Olympic (Spitz and Nathanson, managers): Hurtig and Semon's Bowery Burlesquers did well here 27-2. Loney Haskell, Cope and Dixie, Farrell and Taylor, Carrie Carson, Marie Richmond, Davenport Brothers, Lewis and Elliott, and Stanley, Brown, Crawford and Furey were in the co. Hopkins' Transoceanics co. 4-9.——Westminster (George H. Batcheller, manager): The European Sensation Burlesquers, with pictures of the Jeffries-Sharkey fight, drew large audiences 27-2. The co. included Aggie Behler, Reid and Gilbert, Leroy and Morris, Camille Leroy Stafford, and Curtis and Woolley. Rentz-Santley Burlesque co. 4-9.
HOWARD C. RIPLEY.

JERSEY CITY, N. J.—Ed. Rush's Bon Ton Burlesquers opened at the Bon Ton Nov. 27-2, to good business. The programme is a quiet one, but the acts go well. Smith and Champion, Gruet, Beers and Gruet, Gallagher and Barnett, Weiland, and Shayne and Worden are in the olio. A Run for Your Money is the afterpiece in which Lary Smith does good work. Fads and Follies 4-9. The City Club 11-16.——Items: Frank Byron, of Byron and Langdon, was taken ill Nov. 27, and did not appear here. Shayne and Worden were added and made good in an excellent act. The latter team left the Fads and Follies co. in Boston, and have been offered an engagement for balance of season with the Bon Ton co.—William Rhode, a well known local character, who at one time was a member of a song and dance team, known as Daly and Mack, is lying precariously ill in one of our hospitals. Rhode was sent to the institution after being attacked with a hemorrhage which at first threatened to end his life.—Larry Smith is a fine painter. He has presented his wife, Mamie Champion, with a white silk dress beautifully decorated with water color ornaments. Mr. Smith also painted the scenery used by the co.
WALTER C. SMITH.

PHILADELPHIA, PA.—May Howard and her burlesquers are at the Trocadero this week, to their usual patronage. They present two burlesques. The olio introduces Mlle. Rialta, Eulalie and Kerwin, Lorenz and Allen, Myrtle Tressider, Evans and Grant, Fanny DeCosta, Leslie and Curdy, St. Clair and Nicola, Lancaster and Watson, Blanche Latell. Week 11, Irwin Brothers' Burlesquers.——Hurtig and Seamon's latest success, A Social Maid, made its initial bow in this city 4 at the Lyceum. It is a strong organization, with novel and pleasing acts, and met with hearty applause and packed houses. The features are: Johnson, Davenport and Lorella, Bison City Quartette, Geo. E. Rebau, the Brownings, Nina Collins, and the World's Trio. Bon Ton Burlesquers 11.——Irwin Brothers' Burlesquers are up at the Kensington, with their usual good array of variety acts. Business improving. Sam Devere's co. 11.——Arch Street Museum, with continuous vaudeville, has Pearl Hight, Klein Brothers, Dave Jenkins, Trask and Gladden, the Keatons, Hamilton and Wiley, and Grace Leonard. Business large.
S. FERNBERGER.

ALBANY, N. Y.—Proctor's Leland (Fred F. Proctor, manager): P. F. Nash, resident manager): Thanksgiving week opened Nov. 27 with one of the best bills of the season, and the house was crowded. The sketch, Mrs. Bruno's Burglar, as presented by Lillian Green and William Friend, was amusing. Lillie Western, Melrose Brothers, James Glenroy, Cyr and Hill, the Yale Trio, and Spencer Brothers are in the co.——Gaiety (Agnes Barry, manager): The Utopians Nov. 23-25 pleased big audiences. In the co. are Clara Adams, Three Gardners, Bryce and Inman, Flynn and Dexter, Lane Sisters, and Barton and Ashley. Butterfly Burlesquers Nov. 27-29 to good houses. The best of the co. are Collins and Wills, Barrett Brothers, Philipps and Magnon, Archer and Archer, and the Eldridges. Minco's City Club Nov. 30-2.
CHARLES N. PHELPS.

DENVER, COL.—Good bill and good attendance at the Lyceum Nov. 19-25. Gertrude Haynes, assisted by the boy soprano, George Loose, in the church illusion, called The Choir Celestial, proved a big card. Mr. and Mrs. Frank Leary scored well in a clever character comedy skit, The Belle of Jayton. Stephens and Taylor, presenting their up to date inconsistency, Mrs. Smith's Baby, displayed considerable ability as eccentric comedians, and Edgar W. Palfrey proved a cyclist quite out of the ordinary. Dalline Cole was pleasing. Carl Charles and the Sisters Davenport were in the bill.——Item: Managers Mayes and Harley announce as engagements in the immediate future: Marshall P. Wilder, Laura Burt, Pauline Hall, Minnie Seligman, Flo Irwin, and Ida Fuller.
F. E. CARSTARPHEN.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Every act week Nov. 27-2 made a hit, and the cozy little theatre was daily packed to the doors. The leading feature, a farce by George M. Cohan, called Hogan of the Hansom, was admirably played by the clever farceurs, Walter Leroy and Florence Clayton. The Escamillos gave a wonderful exhibition on the wire. Wormwood's intresting dog and monkey circus, Violet Dale, a pretty soubrette; Fred Niblo, one of the best monologists on the stage; the Parcos, eccentric dancers; Willett and Thorne Farceurs, Clarke and Gandy, Twain and Thor Michelson in splendid banjo duets and solos, and Gaylor and Graff completed a bill that was super-excellent. Hundreds were turned away Thanksgiving Day, although the bill ran continuously from 10.30 a.m.
JANE MARLIN.

CLEVELAND, O.—Tammany Tigers played to big houses at the Star Nov. 28-2. The olio is furnished by Amy Nelson Emerson and Omeaga, Valmore and Dane, Boyd and Thompson, Hines and Alton, Kelly and Adams, and Mlle. Paula. Pictures of the Jeffries-Sharkey fight are an added feature. The Behman co. 4-11.——Items: A new venture called the Casino Palm Garden has started, and the Royal Hungarian Gypsy Orchestra was the bill Nov. 28-2.—Drew and Campbell will do a wise thing by playing nothing but straight vaudeville combinations at their popular house, the Star, next season, and with a house devoted to burlesque they will still get large patronage for this class of entertainment.
WILLIAM CRASTON.

BUFFALO, N. Y.—The bill at Shea's Nov. 27-2 was a strong one and the house was filled at each performance. Pauline Moran and Irene Franklin scored heavily. Others were Maddox and Wayne, Flora, Wagner and Bruno, Linton and McIntyre, Mr. and Mrs. Perkins Fisher, George Neville and co., John Kernell, and Macart's animals. Joseph Hart co. 4-9.——Rice and Barton's co. was at the Court Street Nov. 27-2 and did a big business. The co. was up to the usual standard. Tammany Tigers 4-9.——Wonderland did a good week's business with Grace Courtlandt as the headliners.
RENNOLD WOLF.

SAN FRANCISCO, CAL.—Cora Stuart and Alexander Kearney presented a very laughable sketch, The Fair Equestrienne, at the Orpheum week Nov. 19-25. Miss Stuart is as dashing as ever. Little Mignon proved a clever child artist. Lucie Verdier sang well and gave some clever imitations of musical instruments on the piano. Rice and Elmer did some star acrobatic work. Marguerite Cornille and Cheridah Simpson attracted as before. Ryan and Richfield were funny in A Lunatics' Ball. Week Nov. 26 Camille D'Arville, A. D. Robbins, and Pete Baker.
FRED S. MYRTLE.

MILWAUKEE, WIS.—The Star continues to draw packed houses, the bill Nov. 26 was Sam A. Scribner's Morning Glories co. The audience enjoyed the performance. Acceptable specialties were given by Bessie Taylor, Black and Franks, Harry Walters, Dryden and Leslie, Webb and Hassan, and the Grants. Fred Rider's Night Owls 3-9.
CLAUDE L. N. NORRIE.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident manager): Large and well pleased audiences week Nov. 27-2. The olio included Gus Williams, Wayne and Caldwell, Clara Schley, Bogart and O'Brien, Manjonita and Eugene, Gregory and Durell, and Fields and Ward. Week 4: Frank Bush, Maxmillian and Shields, Fielding, Kelley and Violette, Melrose Brothers, Montague and West, and James W. Ford.——Empire (Harry C. Jacobs, manager): The Gilded World Burlesque co. appeared before fine audiences Nov. 30-2.——Item: Manager McCallum, of the Cook Opera House, in behalf of J. H. Moore, lessee, in a novel manner presented to the crowd in front of the house, at noon hour Nov. 29, a large flock of live turkeys. Mr. McCallum, from the roof of the Opera House threw out tickets entitling the holder to a fowl. As the tickets slowly descended the scramble outdid the fiercest football game of the season.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): Nov. 27-2: Emma De Forrest, Gladys Curtis, Alma Rutherford, Mollie Granger, Lillie Cerita, May De May, Zelma Summers, Olda N. Armour, Jerry Sullivan, Pat Prior, Sam Green, and Joseph Doyle gave good performances to large audiences.——Olympic (B. Sofini, manager): Nov. 27-2: Good olio by Francis La Tour, Mabel Ward, Blanche Ward, Kate West, Lulu Joadwin, Edithe Marietta, Babe Harrington, Jennie Bender, Amy Cameron, Jack Shannon, Paul Luceir, Bob Carroll, Katherine La Tour, Lillie Gardner, and Charles Ellsworth; Good audiences.——Tivoli (John Straka, proprietor): Nov. 27-2: Large audiences were entertained by John Meany and Carrie Lenora.——Item: The Cherry Sisters appeared at Raudenbush Hall Nov. 23-25 to fair houses.

TORONTO, CAN.—Shea's (M. Shea, manager): The best balanced bill yet seen at this pretty theatre was presented week Nov. 27 to good business. Munroe and Mack made a big hit. The musical Colbys caught on. The bill includes Happy Fanny Fields, Nellie Lawrence, Howe and Edwards, Dolan and Lenharr, Hanson and Nelson, and Kelly and Ashby.——Bijou (M. Robinson, manager): Fred Rider's New Night Owls week Nov. 27 drew big audiences, probably on the strength of their magnificent posters. Every one was pleased. Larry McCale and John Flynn, Borani and Kola, and Mabel Carew did pleasing work. Sam T. Jack's co. 4.——Empire (A. McConnaughy, manager): Nichols and Teed gave The Arrival of Jim Jeffries week Nov. 27, a good farce. Others were Murphy and Willard. Little Nora Ashley, John and Annie Ashley, Charles and William Albions, and Mabel Leslie and Ada Lemar.

CAMDEN, N. J.—Dewey (Dr. W. H. Long, manager): Week Nov. 27 best on record for attendance. Agnes Herndon and co., and stock co. with Billy Angeroth in Irish role, big hits. Extra mat. Nov. 30, with good house. Week 4, Streator Zouaves; 11, Wilmer and Vincent co., first production of new play, Why Wild Went West, by Mr. Wilmer; 18, Dr. Long negotiating for repertoire; 25, John Kernell.——Items: William Angeroth and his talented wife, Elsie May, at the head of the Dewey Stock co., are now residents of Camden, as are also Manager Long's father and mother.—Joseph Mitchell, of the Dempsey-Mitchell co., now successfully producing A Man of Chance, makes Camden, N. J., his headquarters when in that neighborhood.

CINCINNATI, O.—People's: Week Nov. 27 drew big crowds with the Gay Masqueraders with two burlesques, The Philippines, and A Day at the Hotel Waldorf. The olio included Brown, Harrison and Brown, Carlos and Valetti, Swift and Huber, Daily and Vokes, Hanly and Jarvis, Lillian Durham, and Bessie Stanton. Excellent pictures of the Jeffries-Sharkey fight were shown. The Imperial Burlesquers 4.——The Columbia same week had the Joseph Hart Vaudeville co., which did a large business. It was headed by Joseph Hart and Carrie De Mar, and also had Henri French, Smith and Campbell, the Van Aukens, the Three Rosebuds, and Phil. A. Ott, Fleurette and Gardner, Elizabeth Murray, and the Johnstons.

LOS ANGELES, CAL.—Orpheum (J. Rush Bronson, manager): A most enjoyable bill caused S. R. O. Nov. 20-26. Leo Carle caused much surprise and won lots of applause in his quite extraordinary lightning change act. Jerome and Alexis were excellent. Hamilton Hill won much applause with his fine baritone voice, and Baby Ruth Roland proved a youthful prodigy. Louise Dresser with her colored "picks" repeated her great success of the week before. Goggin and Davis continued to win laughter and applause in their knockabout act, and Jack Norworth, and Merritt and Murdock retained their hold as amusers. Coming Nov. 27: Marguerite Cornille, Ryan and Richfield, Burton's dogs, and Cheridah Simpson.

FALL RIVER, MASS.—Casto (Al. Haynes, manager): The management offered a strong bill for Thanksgiving week, headed by Edward Harrigan and co. in McSorley's Inflation. Others were Peak and Kellar, Henri Barrael, George and Graham, Higgins and Leslie, Pierce and Egbery, and Henry T. Waite.——Dewey (Phil. Sheridan, manager): Fred Irwin's Majestics Nov. 27-29 did a good business and offered an average programme. A Trip to Coney Island Burlesquers Nov. 30-2. Bowery Burlesquers 4-6. Wine, Women and Song 7-9.——Item: Eva Swinburne, of the Majestics, closed with the co. here. Co. lays off 4-6.

PITTSBURG, PA.—The Imperial Burlesquers opened Nov. 27 at the Academy of Music to a packed house. The co. is one of the best that has been here this season. Harry Morris' Twentieth Century Maids 4-9.——The Russell Brothers' Vaudeville co. was greeted by fair house at the Avenue Theatre 27. The star acts of the bill were those of Russell Brothers, the Fansons, Althea Sisters, Hill Sisters, Howe and Scott. De Witt and Burns gave one of the best acrobatic performances ever seen here.——At the Grand 27-2 a good vaudeville bill was given, and the biograph presents some new views.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): People are turned away at every evening performance, and the daily matinees are largely patronized. People for Nov. 27-2: Jack Marshall's Quintette, Seay and Hendrie, Biggar and Dreher, Dick and Alice McAvoy, Morgan and Otto, Lea Ingham, Harry Castle, Mr. and Mrs. Gene Hughes, Haney and Haney, and the cineograph. Week 4-9: West and Symonds, Topack and Steele, George Graham, McIntire and Rice, Dunbar and Harris, Clemmons and McCloud, Marsh and Santelle, Tegge and Damies, Tom Hefron, and the Cineograph.

OMAHA, NEB.—Manager Rosenthal, of the Creighton-Orpheum, has reason to be satisfied with the attendance at his house Thanksgiving week. Edwin Milton Royle and his attractive wife in The High Ball Family are the headliners, and are most favorably received. Mlle. Lotty in poses plastiques, Maud Courtney in old time ballads, are also generously applauded. Other features are Rachetta Brothers, Mason and Forbes, Tom Brown, and John and Nellie McCarthy.——At Worth's: Frank and Eunice Ellis, Clara Gordon, Barnhardt and Raymond, Mabel Martell, Rose Wendworth.

NORFOLK, VA.—Auditorium (Joseph M. Barton, proprietor): Week Nov. 27: Bill headed by Burletta Blanche Statue. Olio: Essie Booth, Dot Davenport, Will Grant, Stetson and Sheldon, Eva Brandt, Adolph Gonzales, Charles Willard, McMahon and Sedgwick, Margeret Camp, Ricardo, Flora Parker, and the St. Belmas. Business enormous. Performances of the highest class.——Bijou (Abb Smith, proprietor): Week Nov. 27: W. F. Judge, Lillie Kaine, Burtino and Anderson, Sisters Melburn, Shafer and Thompson, Liska Spencer, Kate Gregory, animated pictures, James F. Makey, James Charles Welch, and Harry T. Howard. Large and well pleased audiences.

LOWELL, MASS.—Savoy (Mack and Dempsey, managers): opened Nov. 27 with Solaret, "Queen of Light," Bon Ton Trio, George Kingsbury, The Robbins, and John T. Powers. Good houses.——Gaiety (J. Henry Collins, manager): This theatre opened Nov. 27 with a stock burlesque co. to S. R. O.——Items: It is the intention of Manager Collins to continue with burlesque for a number of weeks. The burlesques are to be produced by Joseph F. Fisk.—Manager Collins gave a banquet to his co. at the Merrimack House 30.

SCRANTON, PA.—Gaiety (Austin A. Walsh, manager): Phil Sheridan's New City Sports Nov. 27-29 gave good performances to good business. The Brothers Lowell, Fannie Lewis, Carr and McLeod, Alice Leslie, Nelson and Milledge, and Mills and Hart made hits in the olio. Phil Sheridan's Sporty Widows Nov. 30-2 played to big houses. Gibbons and Barrett, Tom and Gertie Grimes, Ruth Everett, Cushman and Gilbert, and Top Toy Wing and Ah Eim introduced clever specialties. Rose Sydell's London Belles 4-6. Bon Ton Burlesquers 7-9.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week Nov. 27: George Wilson, Gertie Gilson, De Haven and Maie, Lina and Vani, Mathews and Harris, The Pattens, Mardo, and John Shipley. A continuous show was given Thanksgiving.——Auditorium (George Whitney, manager): Week Nov. 27: O'Brien and Havel, Alabama Comedy Four, La Toska, Wills and Barron, Waldo Whipple, Merritt and Rosella, Mlle. Theodora, Carlotta Delmar, Gilbert Saroney, Earl, Wilson and Ardell, and Nellie Lytton.

NEWARK, N. J.—At Waldmann's week Nov. 27-2 the American Beauties appeared. The Benjamin Picnic and A Tough Night are the skits. The Olio includes Mildred Murray, Reynolds and Page, Monroe Sisters, Duffy, Sawtelle and Duffy, Sheehan and Kennedy, and George H. Diamond. Business opened to capacity 4-9. Robie's Knickerbockers 4-9. Robie's friends are preparing to give him a royal reception.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Laura Joyce Bell was the star week Nov. 27. With a supporting co. she presented Making a Night of It, an amusing though not especially original comedietta, and was cordially received. Ida Fuller, Julian Rose, Ellsworth and Burt, Sidney Deane, the Tobins, the Cebello Twins, and Amos Hilton also were in the bill.

SYRACUSE, N. Y.—Grand Opera House (Lee Shubert, manager): Flo Irwin and Walter Hanley, Wertz and Adair, Raymond, West and Sunshine, Tom Mack, Howard Thurston, Gipsy Quartette, Lynch and Jewell, Mon. Cadieux, Fields and Russell, and the kinodrome made up a fairly good bill Nov. 27-2, which attracted largely.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Circus features were prominently displayed Nov. 26-2. Walton's monkeys were extremely entertaining, as were Mlle. Erna's dogs. Genaro and Theol, the Eddy Troupe, Laura Burt, Jose De Witt, Whitney Brothers, the Mitchells, and Theobald and Powers completed the good bill. Attendance good.

LOUISVILLE, KY.—At the Buckingham Matt. Flynn's Sensation Double Show drew large business week Nov. 26-2. In the company were Wheeler and Edwards, Adams and Kelly, Josie Lecoy, Sullivan and Keeler, Farnum and Nelson, and Williams and Russell, assisted by Essie Williams. McIntyre and Heath's Comedians week 3.

MINNEAPOLIS, MINN.—The Girl from Chili made its initial appearance here at the New Star 27 to a good sized audience, and caught the house. Edna Ellsmere made a marked impression as Juanita Bulwinkle. De Witt Clinton was a capable Lightheart. Gus Tate was amusing as Fredericksburg. The cast throughout was considerably above the average.

TROY, N. Y.—Star (W. H. Buck, manager): Miaco's City Club Nov. 27-29 to big houses. Specialties by Wren and Hughes, St. Clair and Loreno, Adeline Roattino, Crimmins and Gore, Ford and Davern, and Lew Palmer.——Gaiety (Jas. Hearns, manager): Graham's Southern Specialty co. Nov. 27-2 to good audiences.

SARATOGA SPRINGS, N. Y.—Gem (George Hefferman, manager): Week Nov. 27-2, good crowds continue and excellent entertainment is given by May De Atley, Irene Stuart, Lillie Boisette, Master Thomas Carr, James Sweeney, and others. Jacob Kessell has been engaged as musical director and the Winter season has every prospect of being very successful.

RICHMOND, VA.—Bijou (Jake Wells, manager): This popular little house continues to draw good crowds. The bill week Nov. 27 is excellent, and includes Adele Purvis Onri, Ford and Lewis, Charles R. Sweet, Keno, Welsh and Melrose, Bonita, Newhouse and Ward, and the seven Reed Birds.

DETROIT, MICH.—At the Capitol Square Theatre May Howard's Burlesque co. is doing the usual business week Nov. 27.——At the New Wonderland the continuous performance has proven most satisfactory. Week Nov. 27 the star is Frank Bush, with other more or less celebrated artists.

BINGHAMTON, N. Y.—Bijou (P. M. Cooley, manager): The Metropolitan Burlesquers attracted good attendance Nov. 23-25. Satisfaction. Tuxedo Club pleased fair houses Nov. 27-29. Jeffries-Sharkey fight pictures Nov. 30-2; Phil. Sheridan's New City Sports 4-6.

EASTON, PA.—Wonderland (Otto Rost, manager): Rose Sydell's London Belles Nov. 27-29, to good houses. The Nelson Sisters were the features. Little Egypt Burlesque co. opened Nov. 30 to good business. Good performance. Knickerbockers 11-13.

GLENS FALLS, N. Y.—Capital (John Donahue, proprietor): Week Nov. 27: Rosley and Lee, Bancroft and White, Fiske and McDonnough pleased. Attendance good. Week 4: The Graces, Rockford and May, Wizarras, Pelot, and Alice Salbon.

PARKERSBURG, W. VA.—First Street (Fred Clayton, manager): Week Nov. 20: Mathew, Loraine and Howell, Tenley and Wyne, Charley Rainard, Zelma Rollas, Daisey Holmes, Margarite Johnson, Inez De Mar, and Clayton and De Shon.

WEST SUPERIOR, WIS.—Gem (Clarence Leonard, manager): Castle Sisters, Starkey and Martelle, Kehoe and Rainer, Jack Welch, James Mulligan, Bert Daly, Mackin and Pierce, James Hasel, and stock. Business big.

WILKES-BARRE, PA.—Bijou (Austin Walsh, manager): Rice and Barton's Gaiety co. to large business Nov. 20-22; dark 23-25. Sporty Widows to medium business 27-29. Phil Sheriden's City Sports 30-2.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): Washburn's Indian Maidens opened a week's engagement Nov. 27 and have done good business. Specialties and burlesque were meritorious.

GLOUCESTER, MASS.—Dewey (George La Barr, manager): Nov. 27-2, Roe and Brosche, Olliver Sisters, Carleton and Terre, Marguerite Wagner, and Black and Marra.

PEORIA, ILL.—West (P. A. West, manager): Week 3 Quinn Brothers' Trio, McCarthy and Reina, Arnold and Gardner, Jack Symonds and Ella Carlington.

ATLANTA, GA.—Imperial (Fred Rider, manager): Fred Rider's Moulin Rouge co. are still here, with a change of bill Nov. 27. Co. and business good.

INDIANAPOLIS, IND.—Empire (Charles Zimmerman, resident manager): Rose Hill Folly co. Nov. 27-2. A good performance to good sized audiences.

IN OTHER CITIES.

(Received too late for classification.)

BROOKLYN.

SATURDAY, Dec. 2.

With but a couple of exceptions this has been only a week of average receipts. While the attendance of Thanksgiving Day was enormous the sag in business preceding, combined with the reaction following, has made a total of but fair proportions.

The Empire Stock co. filled out their allotted fortnight at the Montauk, with Lord and Lady Algy. W. H. Crane in A Rich Man's Son opens for a week on Monday, after which is due The Girl from the Barracks, with Louis Mann and Clara Lipman.

E. H. Sothern and Virginia Harned, who it was stated in this column last week were to be at the Columbia for a fortnight with The Song of the Sword, end their engagement there to-night, being followed by Denman Thompson in The Old Homestead.

The Amphion had not a plethoric treasury with that pretty comedy, At the White Horse Tavern, which deserved better treatment at the hands of the Williamsburghers, who are to next have here Thomas Q. Seabrooke in Who Killed Cock Robin.

Chauncey Olcott began his annual engagement in this borough at the Bijou on Monday in the first local presentations of A Romance of Athlone, which Manager C. Kennedy continues for a second week.

The Grand Opera House was again given over to vaudeville, through the medium of Hopkins' Trans-oceanic Star Specialty co., the principal feature being Mlle. Marzella, whose domination over representatives of the feathered kingdom almost defies belief, utterly eclipsing everything preceding in that particular field. Other new choosings presented by Manager Robert Fulgora were two very clever and well trained dogs, who earn the salary of the Morellos; and some startling feats of whirlwind gymnastic "tours de force" by the three Guitanos, who would probably score heavier if seen in neat tights, than in the alleged comedy disguise of a miller, chimney-sweep and cook. Frank Buoman and Rose Adelle both displayed talent in a farce, entitled The Door Key, written by Mr. Buoman. A. O. Duncan made his customary success, always deserved, because, in addition to [illegible] the best in ventriloquism, his "patter" is invariably witty and up to the very moment. Falke and Semon, unlike some of the other old-timers, keep their turn freshened, and by the introduction of new ideas and material make their musical act a decided go; which statement is also applicable to Wills and Loretto, whose tramp and soubrette cut a swath of merriment that bowled over their auditors, who cried again and again for more. Manager Lewis Parker next offers the Hanlons and Superba, with Secret Service underlined.

At Hyde and Behman's Pauline Hall was heard in favorite selections from her repertoire, which were added greatly to by Miss Hall's attractive personality, rich costuming and rare jewels. Barney Fagan and Henrietta Byron, with twenty minutes of Idle Fancy, should have hit the bull's-eye of popular favor, if earnest effort, agile dancing, with many and elaborate changes of dress previous to each entrance constituted the "sine qua non." The five O'Learys gave a specimen of ground and lofty tumbling that awakened a deal of enthusiasm. Others in the bill were the Brothers Rossi, May Hoey, Maxwell and Simpson, and Harry Stanley and Doris Wilson. The big card of the olio was the Hungarian Boys' Band of forty pieces, who, while somewhat coldly received at first, gave their final selection to a tumult of applause that fairly shook the building. This striking feature is retained for a second week by Manager Henry W. Behman, who offers in addition Harry Lacy, Flo Irwin, and the Carl Damann Troupe.

The Jaxon Opera co. close their long season of opera at the Park Theater with to-night's performance of Il Trovatore, which has constituted the feature for the latter half of the week, The Bohemian Girl taking up the first half. On Monday J. F. Riley assumes control and inaugurates the American Standard Opera co., headed by Fatmah Diard, and will make further presentations of opera on a more ambitious scale, at increased prices. Erminie will be the first bill.

The Gayety should have been packed to the doors by lovers of vaudeville, when given an opportunity to witness such a programme as that offered by Robert Fulgora's European-American Stars, commented upon at length by this writer, when at the Grand some weeks ago. Mr. and Mrs. Arthur Sidman's enjoyable glimpse of rural life in Back Home, the wonderful acrobatic dogs of Little Fred, Josephine Gassman with her cutest of all cute pickaninnies, the wonderful marksmanship of the Misses Cook and Clinton, the clever and grotesque playing of musical instruments by the Brothers Forrest, Billy Van's witty monologue, the sweet and facile whistling of Edna Collins, and the excellent dance steps by the girl of The Hunting Trio, all combine to make up a well balanced and enjoyable whole. Eva Williams and Jack Tucker retire from the co. to-night, being replaced by Barnes and Sisson. Manager Bennett Wilson next offers Secret Service, with Superba to follow.

Manager Percy G. Williams had The Streator Zouaves at the Novelty, where was also seen Mrs. and Mr. Mark Murphy, McPhee and Hill, Maude Meredith, McMahon and King, James Morton, Deets and Don, Bonner, also the great Fitzgerald. At the Brooklyn Music Hall were billed Johnnie Carroll and Addie Crawford, Leonard Grover, Jr., Midgley and Carlisle, Blanche Ring, the Deonzas, John Le Clair, Johnson and Murphy, also Nelly Seymour.

A production of Uncle Tom's Cabin had middling results at the Academy of Music throughout the week, save on Thanksgiving, when the receipts assured a profit on the venture.

The old Criterion, newly rechristened the Eagle, opened its doors on Thursday, under the direction of George A. Blumenthal, with a not crowded auditorium to witness Gettysburg, which gives place to Wicked London.

The Lyceum replaces New York Day by Day with The Lost Paradise.

Weber's Parisian Widows retire from the Star, where Manager William L. Bissell next presents Robert Manchester's Cracker Jacks.

The Unique follows Al. Reeves' Double co. with The Tuxedo Club.

The Utopians leave the Empire, where Weber's Parisian Widows are next installed.

At Hyde and Behman's on Monday night, one of the noisiest galleries was in evidence that has been heard locally in months. It reminded one of the old times, in which the late Tom Donnelly and Colonel Sinn used to score accounts through the medium of emissaries that visited each other's upper tiers, and attempted to shout down and "queer" the leading turns offered by the rival managers. On the night in question, the same state of affairs being repeated on Tuesday, so we are told, in addition to more or less turbulence, there was a concerted hissing applied to everything without discrimination. Even when the Hungarian Boys' Band was being redemanded by a tornado of applause the same was punctuated by hisses from upstairs, which would naturally lead one to suppose that there was a method in the same, and that there was nothing accidental about the presence of the "geese."
SCHENCK COOPER.

NEWARK.

Jerome Sykes and Edna Wallace Hopper in Chris and the Wonderful Lamp appeared at the Newark Nov. 27-2. The Great Ruby 4-9. Julia Arthur 11-16.

The Columbia Theatre Stock co. 27-2 presented in an elaborate and artistic manner The Conquerors. All objectionable features were eliminated. The co. was augmented for this occasion and all the members filled their roles with skill. The Great Diamond Robbery 4-9. Diplomacy 11-16.

At the Empire On the Suwanee River has found favor 27-2. Pathos, humor and melody are blended and hold the interest of the audience throughout. Si Hopkins 4-9. Clifford and Huth 11-16.

A topheavy house witnessed the opening performance of The Great Train Robbery at the New Century 27. The play abounds with realism. Devil's Island 4-9.

The theatrical employes will give a ball 5.

The Lodge of Sorrow of the Newark Elks will take place at the Newark Theatre 3.

Professor J. Cavallo has returned from his wedding trip and is again directing the Columbia Theatre orchestra.

The last seat at the Columbia for Thanksgiving night was sold at 4.45.

Helen McGregor has been engaged for The Gunner's Mate.

Harry W. Fero, of The Gunner's Mate, who was on the U. S. S. Boston in the Manila fight, has just received his Dewey medal. Mr. Fero is a Newarker. His father is leader of Waldmann's orchestra.
C. Z. KENT.

OMAHA.

A Bunch of Keys drew a large audience at the Boyd Nov. 19, and was followed 20-22 by Charles Coghlan's co. in The Royal Box, which offering was not so well patronized as its predecessor. The co. was generally above the average, and Andrew Robson, who took the leading part, handled it with power and discrimination. The Spider and the Fly attracted a very large audience 23, and seemed to give satisfaction. Humpty Dumpty 24, 25, was well received by well filled houses. Two Jolly Rovers 26, 27, to rather light business. Madame Modjeska will inaugurate the month of December.
J. R. RINGWALT.

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CORRESPONDENCE.

(Continued from Page 7.)

average business. Wang, by Albert Hart and a capable co., to best business of the season 25.

EL PASO.—MYAR'S OPER AHOUSE (Samworth and Cassidy, managers): Mathews and Bulger in By the Sad Sea Waves Nov. 22; big and pleased house. The Hottest Coon in Dixie pleased good houses 22, 23. The Lees 5-9. What Happened to Jones 16.

CLARKSVILLE.—TRILLING OPERA HOUSE (Charles O. Gaines, manager): Ewing-Taylor co. to fair business Nov. 23-25. Polk Miller 28. Hines and Wixstrom co. 4-6. Darkest Russia 8. Scott's Minstrels 18. Under the Dome 25.

SHERMAN.—OPERA HOUSE (Ellsworth and Brents, managers): Manhattan Stock co. Nov. 20-22 to S. R. O. in A Chain of Evidence, The Lightning Rod Agent, and Below Zero; satisfactory performances. Scott's Minstrels 20. Jim Carson 22.

TERRELL.—BRIN'S OPERA HOUSE (S. L. Day, manager): Duncan Clark's Female Minstrels Nov. 23; good audience; performance poor. East Lynne to fair audience 25; performance good. The Nominee 27. Money to Burn 5. Josh Simpkins 6.

BRENHAM.—GRAND OPERA HOUSE (Alex. Simon, manager): Albert Hart in Wang Nov. 21; S. R. O.; performance excellent. The Hustler 5. The Hottest Coon in Dixie 8. Jolly Old Chums 14. A Jay from Jayville 18.

CORSICANA.—MERCHANT'S OPERA HOUSE (L. C. Revare, manager): The Stowaway to small house Nov. 20; performance ordinary. Darkest Russia to a large and pleased audience 23. Mathews and Bulger 27. Alba Heywood 30.

BRYAN.—GRAND OPERA HOUSE (J. B. Mike, manager): Albert Hart in Wang (return date) Nov. 23; good business; audience pleased. Darkest Russia 24; splendid performance; poor business; bad weather. The Bells Concert co. 27. Uncle Josh Spruceby 30.

ABILENE.—LYCEUM THEATRE (Batjer and Saunderson, managers): Olean, magician, Nov. 22; fair house; performance poor. Alba Heywood co. 24; topheavy house; excellent performance. Krause-Taylor co. 27-2.

M'KINNEY.—HEARDS' OPERA HOUSE (Finberg and Dreeben, managers): Walter Walker in The Nominee Nov. 23; fair business; co. excellent. The Heart of Chicago 25; small but enthusiastic audience. Jolly Old Chums 5. My Friend from India 8.

THURBER.—OPERA HOUSE (A. H. Miller, manager): Alva Heywood Nov. 25; good house; co. good. Hoyt's Comedy co. 4-9. Labadie's Faust 11. Krause-Taylor co. 16-18.——ITEM: New Orleans Minstrels under canvas to about 1,200 people 22.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Music Co., managers): The Bells Concert co. 20; small audience. The Heart of Chicago 2. Alba Heywood 7. Money to Burn 15. The Air Ship 18. Gorton's Minstrels 27.

DENTON.—GRAHAM OPERA HOUSE (Neely and Mounts, managers): Brownridge and Collins co. in East Lynne Nov. 23; large audience; very poor performance. Two Merry Tramps 4.

BELTON.—GRAND OPERA HOUSE (A. J. Embrie, manager): Joshua Simpkins Nov. 24; poor business; performance fair. Darkest Russia 1. My Friend from India canceled 5. Jolly Old Chums 11.

NAVASOTA.—COLUMBIA OPERA HOUSE (Blumenthal and Andrews, managers): Wang Nov. 22; largest business of season; entire satisfaction. Uncle Josh Spruceby 24; small audience.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, manager): Darkest Russia Nov. 21; big business; good co.

MARSHALL.—OPERA HOUSE (Livingstone and Walz, managers): Darkest Russia Nov. 20; good business. The Nominee 29.

BASTROP.—ELZNER OPERA HOUSE (P. O. Elzner, manager): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Shenandoah Nov. 23-25 to packed houses.——NEW GRAND THEATRE (M. E. Mulvey, manager): A Hot Old Time 20, 21; packed houses; although the Rays are not with the co., it is fully equal to their production.

OGDEN.—GRAND OPERA HOUSE Joseph Clark, manager): A Breach of Promise to fair house Nov. 25; performance fair.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): A Romance of Coon Hollow 7.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): The American Girl Nov. 22 scored a hit with a large audience. Dewey's Reception 1. Mabel Florence 8.——MUSIC HALL (Star Lecture Course): Emma Juch and Kaltenborn Quartette 23; good house. Maro, magician, 9.

BARRE.—OPERA HOUSE (W. W. Lapoint, manager): Stetson's U. T. C. Nov. 28 to capacity; co. good. Dewey's Reception 30; excellent business. Carl Haswin in A Lion's Heart 5. Mabel Florence 6. Maro, magician, 8. Morrison's Faust 11. Devil's Auction 15.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Dewey's Reception Nov. 29; fair business. U. T. C. 30; large houses. A Lion's Heart 4. Thatcher's Minstrels 7. Faust 12. Devil's Auction 16.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): Stetson's U. T. C. Nov. 27; fair performance; large audiences. Dewey's Reception 28; small house; performance good. Kennedy's Players 4-9. Harper's Minstrels 13.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blancard, manager): Stetson's U. T. C. to good house Nov. 29. Rice's Comedians 4-9.

BELLOWS FALLS.—OPERA HOUSE: Dark.

VIRGINIA.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Rusco and Holland's Minstrels Nov. 23; good business in rain; John Christian, an old Staunton boy, received an ovation. In Paradise 27 opened its season to small business; co. not sufficiently rehearsed. A Bachelor's Honeymoon 4.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hoyt, managers): Chapman-Warren co. in All a Mistake, Is She Guilty, Camille, Jack of Diamonds, Wanted a Wife, Lady Eulalie, and A True Kentuckian Nov. 20-25; business fair; performances good. Ex-Gov. Bob Taylor 2.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Richards and Pringle's Minstrels drew two good sized audiences Nov. 25. Olympic Opera co. 27-2.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Georgia Minstrels Nov. 29. In Paradise 30. Henshaw and Ten Broeck 4.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): A Bachelor's Honeymoon Nov. 30. Olympia Opera co. 4.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): In Paradise Nov. 29; poor house; performance first-class. A Bachelor's Honeymoon 1.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Dark.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): Dark.

WASHINGTON.

SEATTLE.—THEATRE (J. P. Howe, manager): Mlle. Fifi, with an excellent co., including Mamie Gilroy, well known here through her connection with the old Cordray Stock co., drew big houses and pleased 23-25. A Stranger in New York pleased excellent business 26, 27.——THIRD AVENUE THEATRE (W. M. Russell, manager): A Romance of Coon Hollow 19-25; packed houses; great success. Filipino Vaudeville co. drew big business 26-2.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Nashville Students gave a pleasing entertainment Nov. 19. A Stranger in New York 21; play well presented; large audience. Frank Mayo in Pudd'nhead Wilson 22, 23; excellent co.; crowded houses. Mlle. Fifi 27. Black Patti Troubadours 29, 30.

TACOMA.—LYCEUM (G. Harry Graham, manager): A Romance of Coon Hollow and Fogg's Ferry Nov. 17, 18; good business; audiences satisfied. The Electrician 21; fair business.——THEATRE (L. A. Wing, resident manager): Mlle. Fifi 22; good attendance; co. good.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Steuger, manager): The Electrician Nov. 20; good business; co. fair. A Stranger in New York 25.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Charles Van Dewater, manager): Schubert Lady Quartette to fair house Nov. 20; performance fair.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): Sowing the Wind Nov. 24; good business. Under the Red Robe 26; fair business. Bert Coote 30 in A Battle Scarred Hero; S. R. O. Quo Vadis 8, 9. Other People's Money 11. The Turtle 14. Robert B. Mantell 15.——GRAND OPERA HOUSE (Charles A. Feinler, manager): His Better Half (return engagement) 23-25; splendid business. Elroy Stock co. 27-2 in The Land of the Midnight Sun, Northern Lights, Turned up, and The Secret Enemy; splendid business. Chester De Vonde co. 4-9.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Irene Taylor co. Nov. 27-2 in The Streets of New York, Down East, Kate, The Bells of Fate, Forget-Me-Not, Camille, and The New Magdalen; opened to S. R. O. Don't Tell My Wife 6.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Willie Collier in Mr. Smooth Nov. 28; large and appreciative audience. Daniel R. Ryan co. 4-9. The Turtle 11. Robert B. Mantell 12. Don't Tell My Wife 13.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Boone, hypnotist, Nov. 27, 28; good business. His Better Half 2. Before Dawn 4.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): Robert Fitzsimmons co. presented a strong bill Nov. 22; large audience; Fox and Foxie, the Chappelle Sisters, Theo, Boyce and Black, Tony Farrell and Jennie Leland, Francis J. Bryant, Post and Clinton, Too Zoonin Zang Arabs, and Robert Fitzsimmons, and Yank Kenny comprised the bill. Davidson Stock co., supporting J. F. Kelly and Dorothy Kent, opened for a week 26 to S. R. O. in The Hand of Fate, followed by Cheek; co. strong. Who is Who 3. The Cherry Pickers 10. Finnigan's 400 24.

PLATTEVILLE.—OPERA HOUSE (A. W. Loy, manager): Brown's in Town Nov. 21; S. R. O.; receipts $325. This co. appeared under the auspices of the Star Theatrical Club (C. H. Gribble, manager). Dixie Jubilee Singers 24; good house; general satisfaction. Young Brothers' U. T. C. 25 turned people away; receipts $350.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): Davidson Stock co. closed a week's engagement Nov. 18, appearing in Love and Law, The Hand of Fate, Cheek, The Sultan's Daughter, An Irish American, The Two Orphans, and My Mother-in-Law; entire satisfaction; S. R. O. every night. Brown's in Town 29.

OCONTO.—TURNER OPERA HOUSE (Charles Norton, manager): Angell's Comedians Nov. 20-25; good business; satisfaction given. Plays presented: Maid, Wife and Widow, An American Soldier, Yankee Doodle, Monte Cristo, The Prince of Liars, and The Coast Smugglers. In Gay Paris 9.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): Davidson Stock co. closed a very successful week Nov. 25. H. Darwin McIlrath lectured 28; large and pleased audience; Brown's in Town 1. Kentucky Pickaninnies 6. Gaskell's Stock co. 18-20.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Remember the Maine Nov. 24; poor co.; good business. At Gay Coney Island 25; light business. A Milk White Flag 28. The Great Northwest 1.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): Coontown 400 Nov. 22; co. and house fair. The Signal of Liberty 25; performance excellent; poor house. In Gay Paris 27; fair house and co.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): Robert Fitzsimmons co. Nov. 23; good house. Hassan Ben Ali Arabs won the honors. A Milk White Flag 4. Brown's in Town 5. Who is Who 7.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Robert Fitzsimmons co. Nov. 24; largest house of season. How Smith Met Jones 28 failed to appear. Brown's in Town 4. Who is Who 6. The Cherry Pickers 11.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Coontown 400 Nov. 24; fine house; performance ordinary. In Gay Paris 30. Angell's Comedians 4-9.

EAU CLAIRE.—GRAND OPERA HOUSE (Moon and Stussy Brothers, managers): Remember the Maine Nov. 20; fair business. A Milk White Flag 30; crowded house. A Colonial Girl 2.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Brown's in Town Nov. 24; good audience. Edythe Weil and Clayton Kennedy made big hits. Who is Who 5.

ASHLAND.—GRAND OPERA HOUSE (W. D. Kuhn, manager): At Gay Coney Island Nov. 23; S. R. O.; audience pleased. Coontown 400 gave a fair performance to a good house 25. A Milk White Flag 29.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Kelly's Kids Nov. 21; good business. The Great Northwest 25; fair house.

BARABOO.—THE GRANDE (F. E. Shults, manager): The Signal of Liberty Nov. 28; fair sized audience; performance pleasing.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevens, manager): Brown's in Town Nov. 27; S. R. O.; fine performance. A Milk White Flag 2.

WAUSAU.—COLUMBIA THEATRE (Harry B. Sutherland, manager): Brown's in Town to S. R. O. Nov. 26; audience pleased.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): At Gay Coney Island pleased a large audience Nov. 22. Brown's in Town 28; fair business.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Metropolitan Vaudeville co. Nov. 30. Benjamin Chapin 1. Joe Flynn in Hogan's Alley 27.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): A Milk White Flag 1.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Otis Skinner in The Liars Nov. 29; crowded house; performance excellent. Brown's in Town 3.

WYOMING.

LARAMIE.—MAENNERCHOR HALL (William Marquardt, manager): A Breezy Time Nov. 23; excellent co.; to capacity.

CHEYENNE.—OPERA HOUSE (Stahle and Bailey, managers): A Breezy Time Nov. 24; good business; attraction satisfactory.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Tim Murphy in The Carpetbagger Nov. 23-25 did some of the finest comedy work seen here in years. Walsh-MacDowell co. 27-2 in La Tosca, Gismonda, and Fedora. The Purple Lady 4. Primrose and Dockstader's Minstrels 6.——TORONTO OPERA HOUSE (Ambrose J. Small, manager): The Katzenjammer Kids 27 pleased good audiences. Edward and Libbie Blondell are the whole show. Worthy of special mention are Mudge and Morton, Gorman and West, Matthews Sisters, Mlle. Bertinia, Harry Price, Baldwin and Daly, Wilson and Lecester, and Estelle West. Rose Coghlan in The White Heather 4-9.——PRINCESS THEATRE (Robert Cummings, manager): Youth was produced by the stock co. 27-2 with a fine cast, and business was better than usual. Lester Lonergan and Florence Stone gave artistic portrayals of the leading roles. Eugene Sweetland, Harry Rich, and Willard Curtis also received much applause. Forgiven 4-9.

WINNIPEG.—THEATRE (C. P. Walker, manager): Human Hearts Nov. 21, 22 pleased good audiences. Jem Mason and Edwina McHugh were favorites. A Milk White Flag 23, 24 was the best production of this comedy seen here in three seasons. Mabel Hite, John W. Marble, and Little Chip carried off honors. Business large. Remember the Maine 27, 28 turned people away; scenic effects fine; co. was better than average. At Gay Coney Island 29, 30. Neill Stock co. 4-9.——GRAND (W. H. Seach, manager): Valentine Stock co. in Camille 20-25. The Taming of the Shrew 27-2.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Grau Opera co. gave Olivette Nov. 20, Wang 21, Paul Jones 23, and The Two Vagabonds 25; capital chorus. Minnie Emmett and Louise Moore were great favorites. A Stranger in New York 24; capable cast; full house. The Gondoliers 27. Pudd'nhead Wilson 28.——ALHAMBRA THEATRE (W. H. Lucas, manager): Symphony Orchestra concert 16; good programme well rendered.——SAVOY THEATRE: Vaudeville 20-25.

BROCKVILLE.—GRAND OPERA HOUSE (J. L. Upham, manager): Watkin Mills, basso; Henry Saunders, 'cellist; W. Spencer Jones, and accompanist in concert Nov. 27. Mr. Mills was in excellent voice and pleased the largest audience of the season. Fabio Romani 28; large and pleased audience. Nellie McHenry 30 canceled.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Robinson Opera co. in The Mikado, Olivette, La Mascotte, Fatinitza, Fra Diavolo, Billee Taylor, and The Moor's Bride Nov. 21-25, and Two Vagabonds 27; business and performances good.——MECHANICS' INSTITUTE (C. A. Everett, manager): Moving Pictures of Jeffries-Sharkey contest 23-25; pictures good; business fair.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): A Man of Mystery Nov. 25 gave satisfaction to a fair house. Anderson Theatre co. 27-29 in The World, Mystic Mountain, East Lynne and The Cannon Ball Express; fair business. The Messiah (local) 5. Primrose and Dockstader's Minstrels 6. Otis Skinner 8.

HAMILTON.—GRAND OPERA HOUSE (A. R. Louden, manager): A Man of Mystery Nov. 23; good performance; large audience. George W. Monroe 23 in Mrs. B. O'Shaughnessey; good business; first-class performance. Tim Murphy in The Carpetbagger 28; good performance; large audience. Primrose and Dockstader's Minstrels 5.

BRANTFORD.—STRATFORD'S OPERA HOUSE (R. W. Tuttle, manager): Lyceum co. Nov. 13-15; performances good; business large. A Man of Mystery 22; performance pleasing; business fair. Talbot and Denier 23-25; played 25 and canceled; performance poor. What Happened to Jones 29.

ST. THOMAS.—NEW GRAND OPERA HOUSE (A. McVean, manager): Anderson Theatre co. Nov. 20-25 in The World, Chair Lightning, The Smugglers, The Little Detective, East Lynne, and The Cannon Ball Express; business good.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Dark.

SIMCOE.—OPERA HOUSE (C. A. Austin, manager): Why Smith Left Home 5. Lyceum co. (return) in Hamlet 7.——ITEM: Manager Austin has been appointed a director on Grand Valley and Port Dover Electric Railway, a new enterprise.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Dark.——GRAND OPERA HOUSE (Joseph Frank, manager): Under the City Lamps 27, 28; packed houses; performances good. The Lobster 4-9.

ST. CATHARINES.—GRAND OPERA HOUSE (Charles H. Wilson, manager): Jessie Alexander in recital Nov. 28; S. R. O.; delighted audience. What Happened to Jones 4. A Bachelor's Baby 8. Lyceum co. 11-13.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager; A. M. Dubois, representative): Tim Murphy in The Carpetbagger Nov. 27; large and enthusiastic audience. Why Smith Left Home 9.

BARRIE.—GRAND OPERA HOUSE (Kennedy and Powell, managers): Lyceum co. in The Merchant of Venice 1.——KING'S MUSIC HALL (N. W. E. King, manager): U. T. C. 30.

KINGSTON.—VICTORIA THEATRE (J. W. Fralick, manager): Edison wargraph concluded a four nights' engagement Nov. 25; big houses; excellent views.

PETROLEA.—VICTORIA OPERA HOUSE (H. Smiley, manager): Acme Comedy co. Nov. 27-2. Remember the Maine 14 canceled. Why Smith Left Home 19.

QUEBEC.—ACADEMY OF MUSIC (A. A. Charlebois, proprietor; Ed Varney, Jr., manager): Anna Eva Fay opened for a week Nov. 27 to big business. Paul Kauvar 25, 26.

WOODSTOCK.—GRAND OPERA HOUSE (W. D. Emerson, manager): A Man of Mystery Nov. 24; fair performance; good business. Anderson Theatre co. 30-2. What Happened to Jones 7.

BERLIN.—OPERA HOUSE (George O. Philip, manager): What Happened to Jones was produced in a fairly creditable manner to good business Nov. 27. Why Smith Left Home 8.

YARMOUTH.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Morrison's Faust Nov. 20; business and performance good. The Real Widow Brown 24; excellent performance; large audience.

BELLEVILLE.—CARMAN OPERA HOUSE (Fred Adams, manager): A Lion's Heart Nov. 21; good business. U. T. C. 22. Passion Play Pictures 27-2.

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